THE MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series | Volume XII. | Whole No. 600. NEW YORK: SATURDAY, NOVEMBER 22, 1884. Price Ten Cents.

MISS LOTTIE BRADSHAW,
Juveniles and Light Comedy. Also burlesque actress. At liberty. Address Mirror, or Managers' Offices.

MISS STELLA BEAS,
Leading Juvenile Soubrette with Barry and Fay. Address Mirror.

MISS LILIAN GERARD,
—
Address Mirror office.

MISS ADELAIDE THORNTON
—
Address this office

MISS LIZZIE WALDO,
Juveniles. Address Spies and Smart, 10 Union Square, New York.

MISS JEAN BURNSIDE,
—
Address N. Y. Mirror Office.

MISS HELEN FLORENCE,
—
Address N. Y. Mirror.

MISS ROSE LEE,
Soprano. Address Messrs. Sherbourne, Dramatic Agents, London England.

MISS SYDNEY COWELL,
—
Address Mirror.

MISS MAY STERLING,
Juveniles or Boys.
Address Mirror.

MISS ADA CAVENDISH,
Address all letters to 6 Shore-diary Square, W. C., London.

MISS ELSIE MORROW,
Juvenile.
Address New York Mirror.

MISS ROSALIE GOODENOUGH,
Soubrette. At liberty 1884-5.
Address N. Y. Mirror.

MISS HELEN WINDSOR,
Bartley Campbell's Siberia Company.
Season 1884-85.

MISS LINDA DIETZ,
Specially engaged,
St. James' Theatre, London.

MISS ADA NEILSON,
Leading and Heavies.
On tour in England.

MISS ANNIE L. WALKER,
Juvenile Soprano. Leading,
1183 Fulton Ave., Brooklyn.

MADAME IVAN C. MICHELS,
Shakespearean Teacher.
Permanent residence, 330 E. 14th Street.

MISS FAY TEMPLETON,
Comedienne and Contralto.
Prima Donna Star Opera Company.

MISS AMY LEE,
At Liberty
Address Mirror.

MISS ROSE SAKER,
Criterion Theatre,
London, England.

MISS EVA FARMINGTON,
Soubrettes and Ingenues.
Address Mirror.

MISS CARRIE E. DANIELS,
—
Address Mirror.

MISS LOUISE MULDENER,
At liberty season 1884-85.
Address Simmonds & Brown.

MRS. SOL. SMITH,
Wallack's company.
Summer season.

MISS REGINA DACE,
Re-engaged for the Season 1884-85,
At the Boston Museum.

MISS FLORENCE MARRYAT,
Heavy Lead and Character,
Arrives in October.

MISS MARIE TAYLOR,
Juveniles.
Address Mirror.

MISS ALICE G. SHERWOOD,
Leading Juveniles and Soubrettes.
Address Sears & Sharp, 10 Union Square.

MISS EDITH PARR,
At liberty.
Address Mirror

MISS LAURA LAWRENCE,
—
Address Mirror.

MISS EMMA LATHAM,
—
Address 313 West 42d street, or Mirror office.

MISS MINETTE THOMPSON,
Lovenal in Seven Ravens.
Address Agents, or 108 Madison avenue.

MISS ANNIE WAKEMAN,
—
Address Mirror.

MISS ADELAIDE CHERIE,
Forewoman of Pure Company.
Address N. Y. Mirror.

MISS MAY WADE AND LITTLE LULU,
At liberty.
Address Agents.

MISS ISABEL JACKSON,
—
Address New York Mirror.

MISS HELEN BANCROFT,
Leading
Address Mirror

MISS EMMA LAWSON,
Eccentric Old Women.
Address Mirror.

MISS MULHOLLAND,
Prima Opera Bouffe Artiste and Comedienne.
Vokes Family, England.

MISS ANNIE MORROW,
—
Address Mirror

MISS AGNES HERNDON,
Leading
Address Mirror.

MISS EMMA FENTON,
Juveniles. Invites offers Season 1884-5,
Address Mirror or Agents.

MISS EMILY HEADLAND,
Elocutionist.
Address all communications to Mirror Office.

MISS MAUD GANNON,
Juvenile
Address Mirror

MISS CAROLINE NATHAN,
Soubrettes.
Address Mirror.

MISS AMY GORDON,
Prima Donna.
Address 226 West 25th Street, or Mirror office.

MISS MATHILDE RIENHAULT,
Principal Mezzo's Theatres. Juvenile, English parts.
Address this office.

MISS MAMIE B. JOYCE,
—
Address in care of this Office.

MISS MARY BREVER,
Heavies and Characters.
Tivoli Theatre, Oakland, Cal.

MISS KATE HALL,
Burlesque, light opera or ballad.
Permanent address New York Mirror.

MRS. NELLIE JONES,
Leading Juvenile and Soubrette. At liberty.
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER,
Second Soubrette and Utility. At liberty,
241 Congress street, Portland Me., or this office.

MISS ANNIE D. WARE,
—
Address Agents, or 258 Sixth avenue, N. Y.

MISS LIZZIE McCALL,
—
Address Agents or Mirror.

MISS MARGARET MILLER,
Leading Juvenile,
Address Agents.

MISS ROSE CALHOUN,
Soubrette.
Address Mirror.

MISS ALICE HASTINGS,
Comedy and Singing Soubrette,
Address the Agencies.

MR. J. B. HEALY,
With Mabel Bubier's Co. Season 1884-85.
Address as per route.

MISS SOPHIE LINGWOOD
Singing Soubrette and Character.
At Liberty.

MISS HELEN A. TRACY,
—
Address Mirror.

MISS LEONORA BRAHAM,
Savoy Theatre,
London, England.

MRS. SCOTT-SIDDONS,
Address care of Mr. Lambert Cook, 9 Conduit street, W. London, England.

MISS RACHEL HOLCOMBE,
Soprano.
Address Mirror.

MISS HANIS GOLDENTHIEN,
Chanteuse—Comic Opera. At liberty season 1884-85.
Address at Mirror Office.

MISS ADELE CORNALBA,
San Francisco Stanford Academy.
Address P. O. Box 1506, or 108 W. 16th Street, N. Y.

MISS ADELE DENTON,
Juvenile. Late of principal English Theatres.
Address N. Y. Mirror.

MISS ELLIE WILTON,
Leading Business.
Address Mirror.

MR. JOHN J. WILLIAMS,
At the Hub Boy with Aldrich's Peck's Bad Boy Company.
Address Mirror.

MISS HELEN CORLETT,
Soubrettes, Juveniles, Boys or Ingenues.
Address Mirror.

MISS ADELE PAINE,
—
Address Mirror.

MISS JULIA M. MITCHELL,
Eccentric Comedy,
Address this Office.

MISS FLORENCE D. KELLOGG,
Prima Donna Soprano.
Address Mirror.

MISS HELEN REINER,
Singing Soubrettes and Character parts.
With Boston Theatre company in A Rag Baby.

MR. SIDNEY R. ELLIS,
Disengaged.
Address care Mirror.

MR. GEORGE E. POULETT,
Disengaged season 1884-5,
Opera or drama.

MR. CHARLES G. ALLEN,
In advance of W. H. Rhoades's Company,
Permanent address Mirror.

MR. GEORGE H. LENNOX,
Experienced Business Agent. At liberty. Address Staunton, Va., or J. J. Spies.

MR. WALTER GWEN,
Season 1884-85. At Liberty.
Address Mirror.

MR. GEORGE E. GWEN,
Business Agent or Treasurer. At Liberty.
Address care 318 Penn. Ave., Allegheny City, Pa.

MR. ALFRED L. HERVEY,
Musical Director,
Address Mirror.

MR. RICHARD VASSIE,
Leading Juvenile,
Address Spies & Smart.

MR. PHILIP REES,
—
London, England.

MR. GEORGE W. POTTER,
Leading Business,
Address Mirror.

MR. HENRY LEONE,
Walk Down and Character,
St. James' Hall, London.

MR. JULIAN BOOTH,
Tours,
Address 22 Irving Place, New York.

MR. ED. F. TEMPLE,
Assembly Concerts,
Lock Island, Rock Island, Ill.

MR. MILTON NOBLES
May be addressed at his residence, No. 1356 Pine Place, Brooklyn, N. Y.

MR. WALTER MORTON,
Under new management,
All over Pennsylvania, N. Y. State.

MR. JAMES COOKE,
Tours,
Address Mirror.

MR. CYRIL SCOTT,
Late with Kate Claxton's Company,
Now at liberty.

MR. PERCY COOPER,
At Liberty. Address 120 Chandos Street, Boston.

MR. HARRY SULLIVAN,
—
En tour England, Ireland and Scotland.

MR. GEORGE L. SMITH,
Juveniles,
Madison Square Theatre, N. Y.

MR. JOHN GILMORE,
Leading Comedy,
Address Mirror office.

MR. JAMES NEILL,
Juveniles,
Address Spies and Smart.

MR. FRED LESLIE,
—
Address Mirror.

MR. DAVENPORT SEFTON,
—
328 Broadway, New York.

MR. JOHN WILLIS,
Lyric Comedy,
Address Mirror.

MR. R. B. MANTELL,
—
Address Madison Square Theatre.

MR. CORNELIUS MATHEWS,
Dramatic Author,
Address Mirror.

MR. SIDNEY DROUET,
Light Comedy. Gilbert's Synonym Company,
Season 1884-85.

MR. D. H. WILSON,
Juveniles and Light Comedy,
Address N. Y. Mirror.

MR. LEO COOPER,
—
Disengaged with Hess. Season 1884-85.

MR. CHARLES A. STEVENS,
Manager or Advance Agent,
At Liberty. Address Mirror.

MR. J. W. HAMMOND,
At Liberty Season 1884-85,
Address Mirror.

MR. JAMES O'NEILL,
At Liberty,
Address Grand Opera House, 107 Clark st., Chicago, Ill.

MR. HENRI LAWRENCE,
Prima Tenor,
At Liberty. Address Mirror.

MR. FRANK HARRINGTON,
—
Address Mirror.

MR. ERNEST HASTMAN,
Old Men. Formerly of Lawrence Barrett's Company,
Now with Thomas Keene.

MR. JAMES L. CARHART,
Irish Tenor in Shook and Collier's Minstrel & Variety company.
Season 1884-85.

MR. LOUIS H. GLOVER,
As Baron De Beaute in Monte Cristo,
Fourteen Gentlemen.
Season 1884-85.

MR. RUSSELL H. GLOVER,
Leading Tenor Roles. Thompson's Famous Orchestra, etc. Etc. tours.
Address Mirror office.

MR. PERCY MELROSE,
Leading Juvenile,
At Liberty. Address Agents.

MR. H. J. HAVEL COSTUMER,
The leading one in America,
69 East Twelfth street.

MR. JOHN T. MALONE,
—
Address Mirror.

MR. JAMESON HARRISON,
With Madison Square Theatre,
Address Mirror.

MR. CHARLES F. TINDAY,
Harold Wilmot in "A Bunch of Pinks," Season 1884-5.
Address Mirror.

MR. RICHARD WAINWRIGHT,
Advance Agent. At Liberty.
Address Mirror.

MR. JAMES E. McELROY,
Character Comedian,
En route.
Address this Office

MR. FRED. A. J. DUDWICK,
Business Manager and Treasurer, Press or Advance. At liberty. Address Glove Fight, New York.

MR. FRANK WILLIAMS,
—
Address 182 W. 22d Street, New York.

MR. JOHN W. ARCHER,
—
Address care N. Y. Mirror.

MR. BENJ. MAGINLEY
Madison Square Theatre
Season commencing September, 1884.

MR. J. W. NEIL
Open for engagement. Address J. A. Neil S. W. cor. 12th St. and Columbus Ave., Philadelphia.

MR. OWEN FERREE,
Stage Manager and Character Actor. With Mlle. Rhea season 1884-85.

MR. O. W. EAGLE,
Chanfrau company,
Season 1884-5.
Address Mirror.

MR. W. A. EDWARDS,
—
Address care New York Mirror.

MR. FREDERIC DARRELL,
Tenor and Juvenile Lead.
Specially engaged for Louis...

GRACE HAWTHORNE.
ONLY AN AMERICAN GIRL

MISS ANNIE DOUGLAS,
Character Dowers and Old Women.
At liberty. Address care of Agencies.

MR. LESTER VICTOR,
In the Banks.
Address Simmonds & Brown.

MR. CHAS. G. CRAIG,
Disengaged after July 1.
Address N. Y. Mirror.

MR. J. DUKE MURRAY,
Business Agent Milton Nobles' Combination,
211 Fulton street, Chicago, Ill.

MR. JAMES STEVENSON
Stage carpenter. At liberty.
Address N. Y. Mirror Office.

MR. JOHN W. CROMWELL,
Comedian.
Address N. Y. Mirror.

MR. EDWARD C. GLOUGH,
Asst. Adv. Agent. At liberty for Fall season.
References furnished. 1038 Market St., St. Louis, Mo.

MR. F. W. ZAULIG,
Musical Director,
215 East Tenth street or Mirror.

MR. NELSON WHEATCROFT,
Sydney Norcott and Breton Blair. Address while on tour N. Y. Mirror or Simmonds and Brown.

MR. ALFRED B. COLBY,
—
Address Mirror.

MR. HARRY PARKER,
Musical Director,
Address this office.

MR. JAMES ARNOLD-MORRIS,
—
Address Mirror Office.

MR. FLOYD COOK,
Violin and Minor Roles,
Address 12 Union Square.

MR. E. T. WEBBER,
Lucre May Ulmer's Dad's Girl
Address Mirror.

MR. HARRY L. BATTENBERRY,
Baritone and Comedian. At Liberty.
Repertoire, 40 Operas. Address N. Y. Mirror.

MR. FRANK L. BEAVER,
With Dion Boucicault,
Season 1884-5.

MR. RUSSELL BASSETT,
With Black Flag Co.
Season 1884-85. Address Mirror.

MR. JAMES GILBERT,
Comic Opera and Comedy. Disengaged
Address 4 Rice Hill Avenue, Boston, Mass.

MESSRS. HYDE AND BEHMAN,
Proprietors and Managers,
Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. WILLIAM GILL,
Dramatic Author,
Address Mirror.

MR. HARRY C. BINGHAM,
At liberty. Opera or Drama.
Permanent address Port Jervis, N. Y.

MR. JOHN SAUNDERS,
Character Comedian,
Address Agents, New York.

MR. J. M. LARKIN,
First and Character Old Men.
Address Mirror.

MR. HENRY H. HALFORD,
Heavies,
Address Mirror.

MR. G. D. CHAPLIN,
Stage manager Janauschek, season 1884-85.
Address 242 West 28th street, New York City.

MR. LEWIS MITCHELL,
Third season with Brooks and Dickson.

MR. J. N. DREW,
In the Banks. Re-engaged season 1884-5.
Permanent address 1010 Mt. Vernon St., Philadelphia.

At the Theatres.

Shadows of a Great City, the play which L. R. Stanwell wrote and Joseph Jefferson is said to have inspired, was acted at the Grand Opera House for the first time in New York on Monday night. The theatre was crowded from roof to parquet, and the melodrama, we may say at once, proved an emphatic popular success. The plot is absorbing, the situations thrilling, and the treatment of the story and the arrangement of the characters decidedly clever. No imported drama of this class which has been brought to us of recent years can compare in point of merit with this work. It possesses pathos, humor, heroism, and that element of suspense so essential to the enjoyment of a domestic play. It also offers opportunities for scenic and mechanical achievements of a novel and effective description. It is more interesting than The Streets of New York and more consistent and compact than The Lights o' London. It deals, moreover, with types of character and localities that are familiar to us. Experienced dramatists have given it as their opinion that a successful local melodrama is impossible, because our public is always inclined to laugh or sneer at familiar and commonplace places and people. In Shadows of a Great City the fallacy of this statement is proved. The subject was always practicable—it only needed a skilful hand to put it into acceptable shape.

The plot is straightforward and replete with dramatic elements. A sailor, Tom Cooper, is by the machinations of one George Benson imposed on at a diamond robbery, convicted and sentenced to the Island. Mrs. Standish, a poor woman who has incurred her wealthy's father's displeasure by a *mesalliance*, and is reduced to poverties, is also cast by the authorities to Blackwell's. She has a child, which in the event of the mother's death will fall heir to the father's immense property. Mrs. Standish dies in the pauper ward, and the child is stolen by a convict named Jim Farren, employed by Benson for the purpose, who escapes from the prison by the assistance of a couple of bribed keepers. They take to a boat. Jim throws the child into an eddy from a rock in Hell Gate, but Tom jumps in and saves her life. Fifteen years elapse. The child Helen has grown to womanhood under the care of Biddy Roman, who keeps a boathouse on the Harlem. Tom and she are in love. His history has been kept a secret from her. Jim, who was thought to be drowned, turns up and "blows the gaff." Benson causes the arrest of Tom as an escaped convict, while Helen is taken by the former, who is her legal guardian, to his palatial residence. Here, Tom, who escapes again from jail, arrives in time to save his sweetheart's life. His innocence of the crime for which he is sentenced is established, Benson, the guilty party, is taken in charge by the police, and everything ends happily for the lovers.

Shadows of a Great City is a rattling good melodrama. The scenes of the convicts, accompanied by a panorama of the city's waterfronts, and the incidents of the fourth and fifth acts, caused intense enthusiasm. The virtuous dramatic personæ enlisted the heartiest sympathies of the house, while the villainous ditto aroused a wholesome degree of repugnance. The play would easily run a hundred nights if it were well mounted. The scenery at the Grand Opera was good enough for a week's engagement, but the possibilities for fine effect in this direction were by no means exhausted.

The company proved to be composed of first-rate material. The leading man, R. R. Graham, was manly and picturesque as the persecuted hero, Tom, while Julia Stuart was pretty and vivacious as Helen. We cannot conscientiously commend her acting as Mrs. Standish in the earlier acts. She was too slow and whined unpleasantly. George R. Edeson made of the thief, Jim Farren, an admirable character sketch. O. H. Barr was a good picture of acting, and W. W. Allen played a Jew pawnbroker with a good deal of humor. Annie Ward Tiffany captured the house as the good-hearted Irishwoman, Biddy Roman. The other people were satisfactory.

Mr. Stanwell's drama will do a big week's business on the West side. Next Monday the Callot Bath company will appear.

* * *

Admirable scenery and an excellent cast were provided for the production of Mr. Daly's new play, Lords and Commons, at Daly's Theatre, on Saturday night. The audience was large and fashionable, but the piece, despite its well-nigh perfect presentation, did not enlist emphatic approval. It is in marked contrast to the merry farces with which Mr. Daly has for some time past regaled the public. The subject is somewhat serious, although there is a lightly humorous undertint. Like Caste and several other modern English pieces, its purpose is to show the pride of ancestry opposed and fatally foretold by honest democracy. Mr. Pinero very prettily contrasts the former element, while the latter is depicted in a manner neither vulgar nor obtrusive. The contest of the Lords and Commons forms a delightful little genre picture, and yet its beauties are so quiet and its interest so purely English that there is little hope of its modest merits being appreciated here. The dialogue is terse and natural. The characterization is good, particularly in the introduction of several minor people, all of whom were recognized as truthful creations. Lords and Commons is not so smart or interesting a piece as Robertson's elucidation of the same theme, but it has points of excellence which place it far above the average English play whose motive is to illustrate certain social conditions.

The story is simple. The scene is laid at the ancient ancestral home of the Caryls, a family with a noble and honorable lineage. The young Earl, Basil, his sister, Lady Nell, and his mother, the Countess of Curlyl, are in financial straits and have sold their place to a wealthy American, Mrs. Devenish. The proud old Countess and her children are loth to leave the home of their forefathers, but they refuse an invitation from the purchaser to remain as guests. The family prepares to leave, but the Countess is overcome by grief, and, after all, they are compelled to accept Mrs. Devenish's hospitality. This lady has brought with her from California a Miss Mapleback and Tom Jervoise, an Englishman, who has spent ten years at the California mines acquiring experience and the rough manners of the country. Tom promptly falls in love with Lady Nell, who at first spurns him on account of his plebeian position, but afterward is attracted toward him, causes him to polish his rough exterior, and finally requires his patience with her hand. Miss Mapleback is a volatile New York girl who uses an aristocratic uncle of Lady Nell in hand and succeeds in conquering his pride and prejudices. These American arrivals, including Mrs. Devenish, make themselves so agreeable and necessary to the haughty Countess that she becomes fond of them. Mrs. Devenish, it transpires, is the wife of the Earl, who fled from his side an hour after their marriage some years anterior to the beginning of the play. She conceals this fact, wins the nobleman's love, teaches him respect for honest labor by inducing him to become the manager of some lead mines which she has developed in the Caryl estate, and then makes him happy by revealing her real identity.

As we have said, the cast was admirable throughout. The superiority of Mr. Daly's company is shown in the efficiency with which all the parts, from the greatest to the smallest, are handled. In this fine organization the utility and the character actor score successes as distinct as those made by the leading man and woman. Otis Skinner played Basil very earnestly and sincerely. Experience in the legitimate drama has given him a freedom and ease which few drawing-room actors possess, but it has also left traces of mannerisms, acquired, probably, from contact with Lawrence Barrett. John Drew was amusing and breezy as Tom, who is attached to the customs and vernacular of the California mines. James Lewis, as Mr. Snow, a fossilized family retainer; Charles Leclercq as Lord Percy, the Countess' ultra-aristocratic brother, and Frederick Bond, who doubled the parts of a fashionable doctor and a bashful miner, all made character hits. Miss Rehan was very charming as the scornful Lady Nell—a girl whose better nature is clouded by foolish family pride. But we have two faults to find with this actress—her pronunciation is slightly "mushy" and her enunciation is a trifle monotonous. Both these blemishes may be rectified; but even if they are not we can forgive them in view of the lady's bright personality and absence of conventionality. Mrs. Gilbert, as the Countess, was the perfect embodiment of a fussy yet lovely old woman of the ancient regime. On Virginia Dreher fell the heavy work of the evening. She was cast for Mrs. Devenish. Had she and Miss Rehan exchanged parts we think a better result would have been attained, for Miss Dreher, although she acted with discretion and care, lacked the force essential to a representation of a character that borders on the emotional domain. Miss Fielding was winsome and vivacious as Miss Mapleback. The scenery—with the exception of the over-colored exterior in Act Three—was exquisite. Especially worthy to be singled out for praise was the gallery in Caryl Hall, shown in the first and second acts. The staircase and gallery at the back made it somewhat awkward for the actors' exits, but the picture looked exactly like the real thing.

When Lords and Commons has run its course Mr. Daly will bring out a new comedy from a German source. That will be followed by revivals of Needles and Pins, She Would and She Would Not, and other comedies.

* * *

On Thursday night of last week Mr. Irving presented Much Ado About Nothing to a large and delighted audience. The delight was not occasioned so much by the individual acting of the star as by the completeness of the performance down to the smallest details. The arrangement of the scenes, the picturesque groupings and all the minor adjuncts were worthy of the utmost commendation. The masque scene, with its graceful gallivants dancing stately measures in the background; the interior of the church, with its illuminated altar, choir-boys, sculpture and the other auxiliaries of ecclesiastic pomp and ceremony—these were the most admirable of the exquisite series of stage pictures which Mr. Irving exhibits in his revival of the lovely comedy. As was the case last season, Ellen Terry was the chief honoree of the evening. Her Beatrice, to our thinking, is the perfect realization of Shakespeare's heroine. Is bubbles with unconscious wit, it is replete with impulsiveness, and it sparkles with healthy vivacity. She wears the brilliant retorts to Benedick with charming naturalness, while the expressions of sympathy for the rejected Hero in the church are full of tender sincerity. Miss Terry captivated the house, and no evidence was lacking to prove that, as between herself and Mr. Irving, she is by far the greater favorite. The merits and defects of the latter's Benedick are the same as when we pointed them out upon a former occasion, unless we except his pronunciation, which has been modified so that his lines are understood without the disagreeable expedient of straining the ear to comprehend what he is saying. The adoption of a Christian utterance convinces us of what we suspected, viz: that Mr. Irving's eccentricities of speech were merely affected in order, no doubt, to be original and peculiar. If his angular gestures and jerky pedal movements are also explicable on the same theory, then my beg of the actor to discard all these disagreeable mannerisms and appear in his own natural self. Any change in these respects would be an improvement. Probably the elocutionary manifestations already alluded to are attributable to Mr. Irving's desire to conciliate the adverse critics his affectations have created, and to satisfy the very rational demands of the public for natural and intelligible speech. If he stays long enough in America, we doubt not this process of evolution will progress to such an extent that on his return to London Mr. Irving's admirers, as well as his antagonists, will take a new interest in his performances. His Benedick is not the graceful, chivalrous soldier who rails at womankind but is ever ready to enlist his heart and hand in their service. There is a grotesqueness in his comedy that ill replaces the refined and delicate humor with which we are accustomed to seeing the role infused. Nevertheless, he strives to be picturesque, and as his intentions are good we can afford to take the will for the deed. Mr. Alexander made an acceptable Don Pedro, but he had a difficult task to efface the recollection of Terriss' performance. That he did not succeed does not imply that his acting was unsatisfactory, but rather that his predecessor left an unapproachable criterion. Hero was very sweetly played by Winifred Emery; Norman Forbes was earnestly effective as Claudio, Mr. Tyars made a capital plotting Don John, and Mr. Johnson's Dogberry was full of quaint humor. The rest of the cast preserved a degree of even excellence. Owing to the poor facilities of the stage there were many hitches in changing the scenes. The front scenes had to be both rolled and hoisted and the operation was frequently the cause of delay.

* * *

On Saturday night Mr. Irving gave his remarkable impersonation of Louis XI. before a large and fashionable house. However opinion may be divided as to the merits of this star's Shakespearean efforts, there can be but one opinion regarding his performance of the crafty, cowardly, treacherous monarch who is the central figure in Delevigne's play. It is a marvellous achievement. The actor sinks his own individuality in that of the character he assumes and presents a weirdly fascinating, grimly humorous portraiture which rivets the attention and compels admiration of the artist's methods. The audience found occasion for lavish applause in almost every scene, and after the startlingly realistic death of the King they called Mr. Irving before the curtain. Mr Alexander as Nemours, Mr. Tyars as Tristan and Mr. Wenman as Coitier did excellent work, while Miss Emery added to the pleasant impression she had already created by her intelligent acting as Marie.

* * *

On Monday night The Lyons Mail was played before a large house. This is one of the most successful pieces in the Lyceum repertoire, as it enables Mr Irving to do some wonderfully clever character acting. As Joseph Lesurques, who is accused and convicted of robbery and murder, he presents a telling picture of a high minded man who is the soul of courtesy and honor, and about whose innocent person, by an extraordinary and unfortunate resemblance to the real culprit, a set of damning evidence is woven. As Dubosc, the villainous drunkard and highwayman, who possesses not a redeeming trait, he affords a striking embodiment of treachery, rascality, brutality. The two characterizations are entirely distinct, and yet the personal resemblance retained is sufficient to keep the principal incident of the drama within the bounds of reason and probability. The audience took every point, and applauded Irving to the echo. Several times during the evening he was recalled. The part of Jeanne, assumed last season by Miss Terry, was assumed to that very reliable actress, Miss Payne, who played it very satisfactorily. Mr. Alexander, as Courtois, and Mr. Forbes, as Didier, may be mentioned as worthy of special praise. The minor characters were well played. The drama was very carefully staged.

* * *

The first production of Twelfth Night in this city by the Lyceum company was announced by a large assemblage on Tuesday night. Of all their representations this one is probably the most perfect in respect to scenic beauty. The various sets were marvels of artistic design and color. Certainly no Shakespearean play has ever been so superbly mounted in this country. The Viola of Adelaide Bellaire is still vividly remembered, and Miss Terry's acting did not efface the recollection of it. But she was very charming, nevertheless. She bore herself gracefully in the shirt and hose of Cesario and delivered the beautiful lines with rare sincerity and feeling. The speech beginning, "My lord, she never told her love," was given with tender fervor, and when it ended the actress's cheeks were stained with tears. Mr. Irving played Malvolio admirably. It is an odd part for a star to select, inasmuch as it merely concerns the underplot of the comedy. However, the shallow conceit of Olivia's steward was capitally illustrated by Mr. Irving, and his performance certainly added to the finish of the representation. Mr. Alexander played the colorless part of Orsino very well, while Miss Emery acted Olivia with much grace. The drunken Sir Toby and the cowardly Sir Andrew were excellently done by Messrs. Tyars and Forbes. Miss Payne was full of sort and mischief as Maria. The dresses of principals and supers were superb. Twelfth Night will be repeated until Friday, and then The Merchant of Venice will be performed. At the matinee Twelfth Night is again to be acted, and for the evening The Lyons Mail is set down. Mr. Irving will probably be seen as Hamlet next week. The event will exercise the critics, no doubt.

* * *

The auditorium of Niblo's Garden presented a packed appearance on Monday night. Monte Cristo was never acted, we are inclined to believe, to a more enthusiastic house. The company is not so strong in many cases as it was last season, but there are enough capable people in the cast to give the melodrama fitting presentation. The scenery used was very good, and this feature contributed materially to the enjoyment of the spectators. We have hitherto dwelt upon James O'Neill's acting as Edmund Dantes. He gives the part of the romantic hero much strength and looks as handsome as the fair contingent could desire. Mr. O'Neill will never achieve great success in roles of this kind, because he lacks the dash and quickness so essential in making points. However, he appears to please the majority of the public and these defects seem to detract not a jot from their enjoyment of his work. Ralph Delmore plays Noirtier very well. True, he has not the grace and elegance of his predecessors, Henry Lee and Frederic de Belleville, but in the various disguises assumed he displayed considerable versatility. Eugenia Blair looked attractive as Mercedes, but her efforts were somewhat like those of a novice. The rest of the company showed an even amount of acceptability. Monte Cristo will hold the stage for two weeks and then the Lyewood company is to begin an engagement.

* * *

Large receipts are the rule at Tony Pastor's. A capital show is given there this week. The more prominent features of the bill are Harry Steele, who does some clever gymnastic roller-skating; Frank Moran, the laughter-provoking comic; Hilda Thomas, the pretty balladist; the supple Lamont trio of acrobats; McCarthy and Monroe in a convulsing sketch depicting the troubles of an Irish laundry woman and a Chinese washee-washee; and Marie Lofton, the English serio comic vocalist. The olio is supplemented by a comedy called Wrinkles, in which Mr. and Mrs. Harry Watson appear. The piece treats of the comic adventures of a German who attends a masquerade ball and is found out and followed by his wife, who leads him into all sorts of complications and teaches him a lesson. Mr. Watson is a quaint and original dialect comedian, and his wife is pretty, refined and an accomplished singer. Harry Clark, with his amusing imitations, and Sara Lacreline give excellent support to the stars in this piece. For next week a special holiday programme has been arranged.

* * *

Her Atonement drew a very large house to the People's Theatre on Monday. The thrilling incidents of the piece evoked enthusiasm, and the acting of the company left little to be desired. Eleanor Merrett, Alice Grey, Frank Tannehill, Clarence Heritage, Henry Dunolly and Frederic Sackett were the most successful members of the cast. The drama will have a big week in the Bowery. On Monday next, Mr. Miner's Silver King party will be the attraction, with DeBelleville, Eleanor Carey and other capable actors.

* * *

The Third Avenue Theatre was filled on Monday night by the admirers of Oliver Doud Byron, who appeared in his military drama, Hero. The actor, who seems to be bent on exhausting the possibilities of nomenclature, figures on the play-bills the present week simply as "Byron." Kent Byron, as Isabel, and Dickie Bohen, as Sallie Lincoln, were evidently efficient among the members of the star's support. The scenery was good. Some amusement was caused by the supers who came on for the U. S. Army. They seemed animated in number, but the gallery cues "vanished" as the fact that a handful of men were going off, hurrying back behind the scenes to enter again. The discovery created shrill shrieks and calliope-like whistles from the boys aloft.

Next week Manager Rankin begins his stock season with the production of the English melodrama, Nature or Guilt, by Conquest and Pettit. The cast will include Messrs. Macdaniel, Harkins, Mitchell, Wallace, Lyttil, and Hamilton, and Misses Turner and Heron and Mr. and Mrs. Rankin. New scenery and mechanical effects have been prepared, and it is promised that the play will be presented in the most complete manner. Mr. Rankin has engaged a company of well-known people well adapted for the production of melodramatic works, and we hope his new venture will meet with appreciation and encouragement.

* * *

The Outlaw Brothers is the bill at the New Park Theatre the present week. The original Mrs. Jesse James and the James heroes have equal prominence in the representation.

* * *

Professor Cromwell's Sunday night entertainments at the Grand Opera House are being well attended. The subject of the last was "The Homes of England and Ireland." A large audience listened to the Professor's entertaining lecture and viewed the beautiful stereopticon pictures with pleasure. London will be illustrated next Sunday evening. To this diverting and instructive order of Sabbath amusement the strictest moralist can find no objection. Our people should have more extensive opportunities of this kind for relieving the tedium of the Seventh Day.

* * *

Miss Davenport is playing an immensely profitable engagement at the Fourteenth Street Theatre. Last week Fedora was seen by crowds, and the attendance since Monday has been conspicuously large. The star's acting in this great play offers so many praiseworthy points that the enthusiasm of the public can very readily be understood. People go to see it again and again with increased enjoyment. The company supporting her, from Mr. Lee down, is composed of painstaking artists, and the scenery is so much better than Manager Colville has accustomed us to, that this also is the occasion of approval. There is not before the public at present a more thoroughly satisfying performance.

* * *

Investigation continues to crowd the Theatre Comique, but its nights are numbered, for Mr. Harrigan has prepared and is rehearsing a comedy which will see the footlights before long. Of course as long as Investigation draws so well as it is doing the new piece will be delayed; but the long-headed manager is never caught napping, so he will have things in readiness when the necessity for a quick change arises.

* * *

Fantasma has made a big hit at the Fifth Avenue Theatre. Its features are so novel and entertaining that there is not a dull moment in the whole performance. Ladies and children thickly pack the matinees. The Hanlons, we think, have a fortune in this show, which is unique and destined to enjoy lasting popularity. If only for the work done by the clown, Pizarello, Fantasma is well worth seeing. But there are, besides, a hundred-and-one enjoyable features.

* * *

The Private Secretary continues to delight large gatherings at the Madison Square Theatre. The acting of Messrs. Le Moyne, Thornton and Whiffen is a treat, while the comedy itself is an uninterrupted succession of irresistible fun.

* * *

Constance has not met with success at Wallack's Theatre, and the management make no secret of the fact. They have done all they could in the way of casting and mounting Mr. Buchanan's drama, but there their power stops, and as the piece is inherently weak, fine acting and fine scenery cannot make it a "go." It is understood that Henry Guy Carleton's Gustave Dupre will be produced as soon as it can be got ready.

* * *

Adonis holds the fort bravely at the Bijou Opera House. Since Irving's engagement began there has been an increase in the attendance. The coincidence may be accounted for on the ground that there are many folks who cannot afford to see the original English star, and so they patronize Henry Dixey's clever imitation of him and enjoy a plenitude of hearty laughter into the bargain.

The Musical Mirror.

Dr. Damrosch's season of German opera at the Metropolitan began on Monday night with a performance of Tannhauser. The affair so far as the stage was concerned may be set down as a success, but the arrangements for the front of the house were terribly muddled. To begin with, the press seats were not sent out in the regular manner. Either from accident or by design five or six of the most influential dailies, not to speak of nearly all

the weekly journals, were deprived of the usual courtesies. If the omission was intentional, the folly and short-sightedness of the management's policy can be conceived. A number of the critics bought their seats. THE MIRROR's representative included; but the slighted newspapers retaliated next morning by omitting mention of the performance altogether, thus robbing their readers, but doing more injury to the Metropolitan venture. Dr. Damrosch should see to it at once that this silly plan or unpardonable blunder is rectified immediately. No seats could be had at the box-office. Late visitors were obliged to pay extravagant prices to sidewalk speculators, whose fists bristled with great bunches of tickets. Even the admission cards were monopolized by these sharks and sold at increased prices. The ushers were insufficient in number and unfamiliar with the location of seats. Delays and annoyances resulted. The boxes were filled with representatives of wealth and fashion, but the parquet and top tier were patronized almost exclusively by Germans. The performance, though not great, was an excellent one. The overture was finely rendered by probably the best orchestra ever gathered together for operatic purposes.

The music of Tannhauser is heavy and unmelodious. It may be heresy to say so, but we doubt if any save the most erudite of Teutonic musicians can penetrate the beauties of Wagnerian themes and harmonies. Joseph Kegel was very good as the Landgrave; Adolf Robinson gave a fine performance of Wolfram, while Antoni Schott in the title role was excellent. Anna Krauss carried off the honors among the women as Elizabeth. Anna Sinth sang badly as Venus. But taken in its entirety the representation was an even one, and the audience—especially the large German element—enjoyed it.

***

Nell Gwynne is doing but fairly at the Casino. It is generally admitted that the piece is a disappointment, and the management are getting another one ready.—The operatic selections at Koster and Bial's combined with the excellent specialty features, form an attractive programme and the attendance is large.

The Giddy Gusher.

The good novel-writers are the kings of the earth—the bad play-builders are the enemies of mankind. I desire to proffer my allegiance to Mr. Howe, of the Atchison (Kan.) *Globe*, for putting together as winning and powerful a novel as any American has yet constructed. I lay down the "Story of a Country Town," delighted with its quaintness and its power, and recommend its reading to every friend I have. From first to last it holds your interest—and in its earlier chapters by the quiet easy, pleasant style in which the little town and its people are put before you. And then, when you know the characters, and feel sure just what they will do under certain circumstances, events occur naturally, and you follow on surprised and delighted through a very strong plot and very powerful and dramatic scenes. The American novelists of this age can retire for the present. No one of them can come to the front side by side with that Atchison *Globe* man. He's the Yankee story-teller of this century, and I hasten to tell him how much pleasure I owe him, and, at the same time, I wish to tell Mr. Buchanan that the sooner he brings his literary gifts to bear on Brooks Brothers' *Clothing Journal* and *Baldwin's Monthly* and lets up on the drama, the sooner he will be forgiven. If he wishes to stay in this country with safety he must drop dramatic literature. This is a bold, but kind. Men have been killed for less offenses than Constance.

***

I plodded into Wallack's play-house in a pleasant frame of mind. The genial smile of Hoey, the patronizing grace of Lester, disarmed the malicious attitude of my soul toward managers. I think the seating ability of Wallack's the most comfortable in New York—it's got to be a very tough play that can make those thoroughly-comfortable chairs unpleasant resting-places. But as the enormity of Buchanan unfolded itself, as I saw much good scenery and more good acting wasted on that stupid Constance, I wanted to shake up the stout brother-in-law and warm up the thin sister-in-law—authors of so much undeserved misery. I can understand how one's ugly, unpleasant banting is dear to the parent heart; but how does the thing go down with the managers that they should pin their faith to those weaklings and stultify themselves by the production of such trash?

***

Did I ever tell you of Charlotte Elizabeth? Lottie Lillie was a rag doll of mammoth proportions belonging to the Gusher at the tender age of five. On one hospitable afternoon a few intant friends gathered and it was proposed to give Charlotte one square meal. A hole was dug in her mouth and about a pound of cotton dragged up. The vacuum thus formed was filled with clam fritters, frizzeled chicken and any other eatable thing we could lay our hands on. This meal was administered with a spoon and rammed down with the handle. Now, Charlotte's digestive faculties were not equal to her appetite. She suffered dreadfully with dyspepsia for three days and then the family began to suffer. They sent up the flues for dead rats; they sent for the Selectmen to look into the drainage; they disinfected and they deodorized with every means known in that unenlightened age and benighted city.

***

Suddenly it began to be noticed that the awful perfume stole over their agonized senses with strange regularity on my appearance. The investigating Committee immediately turned their forces on me. I was triumphantly acquitted. But, alas! Charlotte was discovered. The dreadful creature was taken with the kitchen tongs at arm's length, and I was retired for fumigating. It is distinctly remembered that my remonstrances were heard at Rocky Hill, a distance of six miles, and my lament for Charlotte Elizabeth clouded the domestic circle for weeks. It was the third Sunday after "the deep damnation of her taking off" that every one but the darkey cook and the early Gusher went away to church, and the cook divulged the dreadful secret.

"They done gone bury Chart 'Lisbeth under the p'ar tree," said she. With a wild shout and a fire shovel I started for the pear tree, and the resurrection of my pet was effected in short order. There had been heavy rains and blistering suns. The coffinless body was a thousand times more hideous than before burial; but I hugged my poor darling to my faithful breast, and burst forth in a vow of earnest and dire vengeance. I knew the length of Parson Chauncey's sermons. My wrath was not to be nursed that long. Too mad to think of a bonnet or ceremony, with Charlotte under my arm, I bolted into church and up the aisle to the family pew in front of the chancel. The pews were high and my head was low. The worshippers were conscious of an undercurrent odor no way resembling Jockey Club. Remarks were passed that the drain had burst. Then, arriving at my family's headquarters, I rattled on the buttoned door, and, to show my triumph, stuck Charlotte's face—Charlotte's horrible, grave-stricken face—with the ghastly hole through which she had taken her first, last, fatal meal, yawning frightfully at my paralyzed mother—up over the top of the pew. There was in the pew a fashionable young aunt, who fainted in the corner; there was a sympathetic little brother, who yelled out: "Where did yer find her?" and there was a stern and dignified theological uncle, who always said "Spare the rod and spoil the child." As if to receive the benediction or sing the doxology, this entire party rose. Charlotte and I headed the procession out of church, and I drop a curtain over the troublous interval that ensued.

***

Every heart knoweth its own bitterness. I do not intrude my private griefs on the public, but it was the moral lesson that followed this episode and was read me by the Rev. Mr. Chauncey that I think applies to other monstrosities beside Charlotte Elizabeth. The good pastor pursued me to my home and found me a little outlawed pirate, sitting on a hen-house near the "p'ar tree," breaking my heart over a feeble bonfire, on which lay the smouldering rags of what was once my darling and my pride. My Christian uncle had built the funeral pyre, and with an umbrella warded off my rescuing attack with the clothes-poles. He was then court-plastering his head with family aid, and I, by common consent, was banished, when dear old Mr. Chauncey took me in hand.

"My darling," he said, "in this world we must consult other people's feelings. That which we like may be very unpleasant to those around us. Always before doing anything, think 'Will this be agreeable to others?' There were disagreeable features connected with our lost Charlotte that you failed to see. Her presence was not altogether desirable, and never force upon an assemblage so unpleasant a creation as Charlotte just because you love her yourself. You crowded her with good things to no purpose, and you have made many worthy people miserable by dragging her before the public."

Oh! Buchanan! read this feeling address—for "Charlotte" read "Constance"—and lay the loving lesson to your heart. Every word directed to the hen-house comes home with two-fold appropriateness to you. Consult other people's feelings, and though your soul is sad as mine was at the bonfire, let the fate of Charlotte be also the fate of Constance, and you shall be ultimately forgiven—as I was.

***

About this season of the year there comes to town with rutabaga turnips and crook-necked squashes, other products of the country called Readers. We have them native and imported. It is hard to decide which one likes least—but, like spring greens, we have to down 'em because they are healthy.

I never pass Chickering Hall but I experience a faintness born of memory and readings I have endured there. There's a double dose administered by Dr. Chickering to-day. You take two pills instead of one when Cable and Clemens are administered like rennet and salts, or sulphur and molasses. I dropped in the other evening, and found a scholarly old parve sitting up like a Scraphem bottle on a horse-hide chair. Time was called, and he came up promptly and administered heavy punishment with regular schoolmaster skill. He did nearly all of Henry V., sat down for five seconds to recover wind and tipped us the rest of it. Then before we knew it he did "Boots at the Holly Tree Inn." There was no stopping him; he wouldn't pause long enough to let us creep out, so we stamped out as he let himself loose on another selection. We were moved to this by reading on his programme a clipping from the London *Times*. The Thunderer says: "There is no elegant extract about Mr. Beardsem; the whole play—a pure and perfect whole—without pause or check—is unveiled. There is no pause, no mental strain on his part—it is a bold task."

I don't dispute it, but Mr. Beardsem don't get in his fine work on me again. I've taken enough Henry V. to last me a lifetime.

Now, then, Brother Beardsem left the ring, and in bounced Cable and Twain. I love my Mark when found between the covers, but life is too short for his conversational purposes. I struck a pepper caster with his style of delivery the other day, and after shaking it up for a few minutes, in despair I dashed it on a marble table and ended its career of usefulness. As for Cable, there is a rainy afternoon living in my memory ween I heard all that drivel from "Creole Days" droned out on the Chickering stage. But I'm going to brace up and go hear a pretty woman Pond is about to project on us from this same long-suffering platform.

***

Photographers have lately taken to eccentric pictures, and Ida Mulle in mid-air, Billie Barlow by the bird leg and Mrs. Watson clinging to the clapper of a bell in a steeple, have awakened my surprise. This "Curfew shall not ring to-night" photo represents a hard-featured party, with an agonized expression of face and much ugly muscular arm, dragging at the iron tongue of a clanging old bell, and beyond wondering how she liked being slung like a hammock and wired like a bottle of citrate of magnesia, I paid little attention to the Belle of the Belfry.

But here the other day I met a beautiful woman—an artistic woman—and a brave little woman, hustling for her babies' bread and butter, who had been acting, but was going into the reading business. She had come from Canada and was named Leila Watson. She was specifying the selections in her programme, and it included the Curfew Bell business.

"You know I had those pictures taken in that sensational manner as an advertisement," she said.

"Good gracious!" cried I, "one would never recognize you; they are libels." Mrs. Watson surprised me so much that I'm looking for something out of the common in her as a reader. One more hack at Chickering Hall. When Mrs. Charles Watson takes it out of the posts your Gusher will be there.

***

When your compositor set up my description of a lovely girl pressing a glowing red rose to her lips as a "glowing red nose," I said no word, though I fully expected Shanks and Cazauran to assassinate me for personalities. But when John Stetson comes to me and asks in broken accents how I could speak of his "dearly loved poodle as a shameless dog," I really must ask a correction. Stetson's poodle is a darling, as wise as Solomon. It is a *starven-faced* animal, and it was that I said of him. Let it be distinctly understood. Stetson's pet exhibits the hardihood of an old offender. Never for an instant does an expression of shamelessness creep into its visage. It's a noble, courageous, fearless, self-contained, responsible little animal. It's a daisy, and I'm sure I'd be fond of it myself if I was better acquainted with it. If this don't soothe my dear friend's injured feelings, John shall write a statement, I'll sign it, and go round to THE MIRROR office, and the apology and the drinks shall be set up by your

GIDDY GUSHER.

Professional Doings.

—J. H. Haverly is still at the Fifth Avenue Hotel.

—Edwin H. Low arrived from England on Sunday.

—Fedora is being booked for season 1885-86 at a higher percentage.

—Wesley Sisson is travelling in the West on business for the Lyceum.

—Harry Egerton goes in advance of the Nice and Warm company.

—Charles Weller and Etelka Wardell have joined the Sieba company.

—S. N. Nye, manager of the Colorado Springs Opera House, is in the city.

—Marjorie Bonner has left Bartley Campbell's Separation company.

—Sophie Lingwood has joined John A. Stevens' Nice and Warm company.

—Anna de Bremont did not join the Dall Opera company as she intended.

—Lisetta Eliani was obliged to discontinue her season owing to an ulcerated throat.

—Lysander Thompson has been selected as scenic director of the Lyceum School.

—William Hamilton considers the production of Nell Gwynne at the Casino as equal in every way to the London representation.

—The Hoop of Gold is a great success in Boston.

—Rupert Schmidt has finished his statue of Pauline Hall.

—Joseph W. Harris was engaged by the Hanlons last week.

—Sadie Martinot has left the Wallack company playing Mottu.

—C. A. Chapels is collecting a fund for a monument to Heignoli.

—Arthur Forrest has signed with Kate Claxton for leading business.

—Monte Cristo has caught on at Niblo's. The advance sale is large.

—J. H. Favetti says he is still the sole proprietor of A Friendly Tip.

—Richard Fitzgerald, the dramatic agent, is recovered from a serious illness.

—The Private Secretary is still playing to large business in San Francisco.

—Eva Gardner has postponed her Juliet debut at the University Club Theatre.

—Robert Wilton has joined R. L. Downing's company to play in Tally-Ho.

—Hyde and Behman's Minstrels have made a great hit this week in Pittsburg.

—Charles H. Thayer will manage Edwin Booth's tour on behalf of R. M. Field.

—May Newman, a young actress, has been engaged to play Lina in The White Slave.

—Several ambitious lady students of the Lyceum are already seeking press notices.

—A handsome portrait of Harry Miner is the frontispiece to his Dramatic Directory.

—Hiatt Harrison has left Rice's Surprise Party and joined her husband in St. Louis.

—Lawrence Barrett has booked time at the Star Theatre for 1886. He owns the house.

—Walter Reynolds has a play entitled One Sin under consideration by McKee Rankin.

—Ethel Lynton and Fred. Urban have joined Kate Castleton's All at Sea company.

—Apajune or some other new opera will be put in rehearsal at the Casino in a few days.

—Pettit and Merritt's new play, Sentenced for Life, will shortly be played in Brooklyn.

—Harry A. Turner is the business manager of E. L. Walton's Diamond Broker company.

—Leon Abente has started on the road with the play Ouida. Pennsylvania is the sufferer.

—Clarence Hall has joined the Metropolitan Opera House staff, and is in the box-office.

—William Gill receives $200 a week royalty on Aimee's play, Mam'zelle. How long will it last?

—Maude Raber left on Sunday night to join The Seven Ravens. She is engaged to give her specialties.

—Thomas Burnside, a one-time Chicago newspaper man, is managing Lytton Sothern in England.

—Rita Carroll, formerly with the Madam Piper company, is engaged for the Adamless Eden company.

—W. S. Rising has been very successful in Off to Egypt. His translations of Italian songs have caught on.

—La Fille du Tambour-Major will be the opening opera of the Carleton season in New York next Spring.

—Shadows of a Great City will not go South as intended. It will be given at the People's Theatre on Dec. 8.

—Twelve English chorus-singers arrived from England on Monday to join the Adamless Eden company.

—Helena Kahn, a German actress who speaks English fluently, proposes to go upon the English boards.

—The Casino and other orchestras were thinned considerably to supply Dr. Damrosch at the Metropolitan.

—B. F. Horning, formerly of the Marie Prescott and Barr Oaks companies, is ill at his home in this city.

—Marie Mille has joined the Adamless Eden company, which opens at the Comedy Theatre on Monday.

—Gustave Amberg announces that he will shortly alternate English and German performances at the Thalia.

—On Friday last the Metropolitan Musical Club gave a reunion, at which several prominent artists appeared.

—On Saturday Frederic de Belleville presented Paul Arthur with a handsome diamond pin. They are chums.

—Carrie Swain has made a success of her new play, by Mueller, The Little Joker, and will play it all the season.

—H. A. D'Arcy says he has plenty of offers, but that everyone requiring a manager now wants a "backer" as well.

—David Hayman has been engaged by Harry Mann as business manager for A Parlor Match. They are brothers.

—Wednesday matinees have been revived at the Fifth Avenue during the run of Fantasma for the benefit of juvenile patrons.

—Jenny Prince acted Lucrezia as substitute for Vanoni on Saturday night in Jersey City. She is the understudy for the star.

—An adaptation of the play Degree and Son was produced at Wood's Museum years ago under the title of Struck Blind.

—At Jacobs' Museum, Albany, on Monday night, Daniel E. Bandmann and Louise Beaudet opened to a packed house.

—Harry C. Fisk, formerly of the Standard Theatre, is now treasurer of Albaugh's new Grand Opera House in Washington.

—Although Fantasma in its present shape is an unbounded success, the Hanlons intend to tinker at it until it is greatly improved.

—Arthur W. Tams has given up the idea of starting an English Opera company. The people were ready, but not the backer.

—The new play by Henry Guy Carleton is in rehearsal at Wallack's and will follow Constance, which will shortly be withdrawn.

—Newton Beers has lost the trained dog used as a companion to Roger, in Only a Women's Heart. It died down in Texas.

—Frank Murtha wants to do English opera at the New Park, but his partners will not agree to it. The present attraction is doing well, especially with the gallery.

—H. G Walton who came back from Australia with Joseph Polk and joined Bourcault's company, intends producing an Irish play which had some success at the Antipodes.

—Since the first night of Nell Gwynne, the opera has been improved considerably. Many alterations have been made. Madame Cottrelly introduces some very clever specialties.

—Several "Letters to the Editor" received since our last issue have been awarded cash.

—The Cattleman's Convention in St. Louis has caused a pick-up in theatrical business in that city. Minnie Maddern is playing there this week.

—William Harris has been engaged to play leading business with Grace Hawthorne, at W. Kelly's new star. The season opens on Dec. 14 in St. Louis.

—It is probable that Gustave Kerker will leave Miles and Barton's employ. He is considering an offer to conduct the orchestra of another city theatre.

—The Leopolds, who are rated in England as high as the Hanlons here, arrived from Liverpool on Saturday and opened in Brooklyn on Monday night.

—The Eden Musee is having a large number of visitors. The business this season does is really astonishing, considering that it is a permanent attraction.

—Frances Kemble is quite recovered, and will shortly rejoin Clayburgh's Comic company. She speaks in the highest terms of her manager's kind treatment.

—The Spanish Opera company will not play at the Comedy Theatre as was arranged. The managers are negotiating about an appearance at some other city theatre.

—R. E. J. Miles denies that his fees is to be defined as E. E. Rice, and ridicules the idea that Rice should hold a fee on anything, especially the commerce of Orpheus and Eurydice.

—J. H. Letherbury started for a week more salary to go on the road with Hoyt's First, and also a position for his wife. The management did not engage, and substituted E. H. Sothern.

—A well known dramatic agent complains of the stagnation in dramatic business. He says there never were so many good actors out of employment. Many are going to other pursuits.

—Miss E. H. Ober, the organizer and manageress of the Boston Ideal Opera company, has announced authoritatively that the present is the last season of the company as far as she is concerned.

—C. L. Bateman, of Brooklyn, has just added to his stock a large quantity of imported photographs of foreign celebrities. His latest addition from the Savoy gallery is Ellen Terry as Viola.

—W. H. Manning, advertising agent of the Associated Southern Railways, and well known among professionals, is perfecting a novel advertising scheme for railway and theatrical purposes.

—Jeffreys Lewis will star in The Rolling Pension on her return from Australia. The play has been revised by Belasco's shadow, Ben Teale, who has introduced several novel effects, so-called.

—Victory Bateman, leading lady of Barney Rce A company, is unable to appear at present, owing to injuries received last week while travelling. Her husband writes that she is rapidly recovering.

—The Nat's First company has closed temporarily. Their date in Cincinnati was filled on a certainty from R. E. J. Miles. E. H. Sothern and other members of the company returned to town on Tuesday.

—T. Henry French says he has two or three plays ready for the Madison Square to take the place of The Private Secretary. There are others who could dispense with—were they given the chance.

—Harry Watson, whose success on the road during the past season in Wrinkles was not great, has had the piece entirely overhauled. As played at Pastor's this week it is altogether different from the original version.

—Edward Clayburgh was in town on Monday. He says that his company is doing a fine business with The Comic; that Helen Blythe will not leave it, and that he is going to England in two or three weeks.

Amateur Notes.

Anna Warren Storey, formerly a Washington amateur, and later with Janauschek, is this season devoting her energies to study at the new Lyceum School.

Professor Thomas Davidson delivered a lecture a few evenings since to the Lyceum pupils at Professor Sargent's residence. His discourse was on the subject of the Greek style of acting.

Maurice E. Strauss sails for Europe on Nov. 26, and in consequence has been obliged to resign his part in Old Heads and Young Hearts at H. H. Gardner's benefit on the 25th.

Amateur managers who desire a notice of their performances are requested to forward same to THE MIRROR office as early as possible.

Eva Adams Post was to have made her début at the University Club Theatre on Monday evening as Julia. The event has been for the present postponed. Miss Post has adopted Eva Gardner as her nom de théâtre.

Marion H. Somers, Mrs. Evans and Harris S. Hilliard appeared with the Friendly Union Association at Southbridge, Mass., Nov. 21.

Mrs. James Brown Potter has returned from abroad. She will read in behalf of a charitable entertainment at Grange in December.

George W. Samuels, of the Brooklyn Gilbert, is negotiating with the Madison Square Theatre for the position of business manager with one of the travelling companies.

On the 24th the Progress Association gave a concert and reception at Lyric Hall. The programme was interpreted by a number of professionals. B. R. Throckmorton, of the Amateur League, read a number of selections.

School is being prepared by the Gilbert. The Society has been most successful in this style of play.

Eugene Clarke and several other professional singers will be in the cast of the Greenwich production of Patience.

John H. Bird added to his fame by his performance of Shylock with the Minerva. He is the leading Shakespearean amateur actor in America.

On Monday night, at the Brooklyn Turn Hall, M. L. Shiltak made a pronounced hit in the leading male role of Led Astray. Mr. Shiltak contemplates joining the professional ranks.

A new play, called Her Money, by P. S. H. Munro, was produced one night last week at the Lexington Avenue Opera House. The representation was smooth and the piece was well received.

PROVINCIAL.

BOSTON.

[illegible]

CLEVELAND.

Euclid Avenue (Gus Hartz, manager): Hazel Kirke ... [illegible] ... Callender's Colored Minstrels ... [illegible] ... Severe criticism is just

[illegible] ... Academy of Music (John A. Ellsler, manager): [illegible]

Items: A large advance sale has been had for the ... [illegible]

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Last Monday night William H. Gillette's adaptation of The Secretary was produced for the first time in St. Louis. ... [illegible]

Pope's Theatre (Charles R. Pope, manager): [illegible]

People's Theatre (W. C. Mitchell, manager): James M. Wallick and a co. suitably adapted, have given The Bandit King to big houses all the week. ... [illegible]

Standard Theatre (W. H. Smith, manager): [illegible]

Casino (George McManus, manager): [illegible]

Olympic Theatre (Charles A. Spalding, manager): [illegible]

Items: [illegible]

PHILADELPHIA.

It is useless to deny the fact that the man with the ... [illegible]

[illegible]

SAN FRANCISCO.

Nov. 11.

After three weeks' careful preparation, The Private Secretary had a successful production at the Baldwin Theatre last night to a fashionable and crowded house. The comedy is amusing and farce-like in the extreme, and our local co. did very well in it. J. N. Long, who came out here to superintend the production, was most too demure as the Rev. Robert Spaulding. ... [illegible]

Manager Al. Hayman delayed his intended departure East to see his production staged, and leaves to-day for New York.

James M. Ward and Carrie Clark Ward are putting in two weeks at the Bush Street Theatre this week in Arrah-na-Pogue. ... [illegible]

The Carleton English Opera co. closed its four weeks' season at the Bush Street Theatre 9th, to a full

house. ... [illegible]

BALTIMORE.

[illegible]

BROOKLYN.

The advent of the Lorellas, after a successful European and Australian tour, filled the Grand Opera House on Monday evening. ... [illegible]

The Madison Square version of The Private Secretary was given at the Park Theatre on Monday evening to a large house ... [illegible]

Hallen and Hart's First Prize Ideals at Hyde and Behman's ... [illegible]

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Evans and Hoey's Meteors, in A Parlor Match, are ... [illegible] ... M. B. Curtis, in Spot Cash, will appear next week.

Lee Avenue Academy of Music (Berger and Price, managers): Mr. and Mrs. McKee Rankin, with a good co., in which Frank Mordaunt is a principal, are playing the well-known drama of '49, and are drawing large houses.

CINCINNATI.

The Barlow-Wilson's Minstrels terminated a successful week at Heuck's New Opera House, 15th. ... [illegible]

[illegible]

CHICAGO.

The engagement of Clara Morris at the Haverly was very successful, the house being well filled at every performance ... [illegible]

It is a pleasure to turn from such phases of life as Miss Morris' depicts to the purer atmosphere of domestic drama found in Caprice ... [illegible]

The Wages of Sin drew crowded houses to Hooley's. ... [illegible]

McVicker's stage was handed over to the antics of The Devil's Auction ... [illegible]

The variety performance at the Olympic the past week was without merit, and business was only fair. ... [illegible]

The Standard had a profitable week with Murray and Murphy in Our Irish Visitors. This week Mr. and Mrs. Nat Goodwin in Hobbies. ... [illegible]

The production called Zoso, the Magic Queen, is chiefly remarkable for a lot of fine scenery ... [illegible]

The minor theatres are all doing well ... [illegible]

Items: The Hanlons will give a special performance of Le Voyage en Suisse at the Grand, on Sunday night, Nov. 16.—Clara Morris did not play Saturday night ... [illegible] ... —Lawrence Barrett has added Benedick in Much Ado About Nothing to his repertoire, and will play the part here.

ALABAMA.

GADSDEN.

Kyle's Opera House (R. B. Kyle, manager): Mestayer's Tourists, in We, Us & Co., gave a very creditable performance, 11th. The play is filled with whimsical absurdities, and creates roars of laughter, yet it does not compare at all favorably with The Tourists. Libbie Nixon and Ezra Kendall deserve especial mention. Their acting was very good. We have Banker's Daughter on 21st.

Arena: R. W. Weldon and Co.'s Circus, to small business, 8th. Better than deserved. Only one tent, two cages of animals and three horses. No ring riding. Some few specialties very good. Tents abounded with gambling devices.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): The Paymaster of Paris, under the management of John Rickaby, did a fair business, 11th and 12th. Performances highly entertaining and scenery fine.

Arena: The bill-boards present an attractive appearance announcing the coming of Doris' Circus, which closed its season in this city, 2d.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Huntley's Dramatic co. presented A Celebrated Case to small audience 13th. This is a very strong co. and gave general satisfaction.

Montgomery Theatre (Jake Tannenbaum, manager): Morton and Bell's Comedy co. in their greatest success, Our Strategists, 14th, to small audience. This is the best comedy co. that has visited our city this season.

Arena: Doris' Circus gave two performances 11th to large audiences.

Items: Owing to a delayed train, Huntley's Dramatic co. reached the city too late to give a performance 14th. We were pleased to meet Alexander Comstock, the manager of Our Strategists. He informs the writer that he has just completed a new comedy, which he intends to bring out next season, and if circumstances will permit, his co. (the Strategists) may present it this season.

EUFAULA.

Shorter's Opera House (William H. Vigal, manager): Cronin's Banker's Daughter co. played to a poor house. The manager of this co. had some differences with a newspaper in a neighboring city, and in consequence received a very severe and uncalled for criticism, which damaged business here.

ARKANSAS.

HELENA.

Opera House (R. R. Fitzpatrick, manager): Lizzie May Ulmer, in Dad's Girl, drew good houses, 7th and 8th. Miss Ulmer is a charming young actress, and made a flattering hit in her new comedy-drama. Cal Wagner's Minstrels gave a splendid performance, 10th.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Devil's Auction, 7th and 8th, to only fair business. The show is the best of the kind ever presented here. Neil Burgess and his co. presented Vim to a poor house, 10th. Mr. Burgess gave general satisfaction. Happy Cal Wagner's Minstrels held the fort, 11th and 12th, to good business. Wagner, as usual, took the lead. Lew Benedict's stump speech brought down the house. The comic song by Billy Carter was loudly applauded. The Quaker Quartet, Messrs. Laird, Ernest, Hansen and Graham, were encored five times. These gentlemen are

among the best. Master Healy in his song-and-dance deserves mention.

HOT SPRINGS.

Opera House (J. L. Butterfield, manager): Neil Burgess appeared in Vim, 12th, to a goodly sized and well pleased audience. Happy Cal Wagner's Minstrels gave a good performance, 13th, to a big house. ... [illegible]

Items: Katie Putnam, who is quite a favorite here, has written for dates.—C. A. ... [illegible] ... Square Theatre New York is here.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Fashion and beauty reigned again week of 10th. The occasion was the appearance of Maggie Mitchell in a round of her well-known plays. ... [illegible]

Denver: A war has been raging at the Academy, and that institution at present writing is in a state of siege. John McFadden, who has just succeeded McFadden Brothers in the management, says he will likely continue to run it. P. F. Hughes, the owner, claims that Mr. McFadden is behind in rent. ... [illegible]

[illegible] ... George Faulkner has about given up the theatrical business. His outside enterprises command his close attention.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Thompson's Beggar Student co. gave three advertised performances, and a fourth, specially requested, to fair houses, opening 11th. The opera was moderately well rendered, rising at times to the dignity of good; falling at others below the level of mediocrity. ... [illegible] ... Unquestionably the hit of the piece was made by A. W. F. MacCollin, whose make-up and interpretation of Ollendorf is as like Fred Leslie's ... [illegible] ... C. M. Pyke, in the title role, seemed to please the audience, as did Mlle. A. Gaillard as the Countess. Franc D. Hall created a pleasant impression as Bronislava, and Louise Manfred sang Laura with as much taste as any ... [illegible] ... Seven Ravens, 18th.

New Haven Opera House (Horace Wall, manager): The Octoroon, with Virginia Nelson of the late Frank Chanfrau's co. as Zoe, assisted by a lot of amateurs, was given to a good house 10th. Miss Nelson wore a white dress, and looked pretty. The Byron comb. took good-sized audiences Across the Continent 11th. O. D. B. ferreted to his audience's satisfaction, and the variety seemed to tickle the "gods."

American Theatre (Press Eldridge, manager): Lizzie Ellani's Fun In A Boarding School co. did a light week's business. The co. is small, but furnish a pleasing entertainment. Bryant's Specialty Alliance and Carroll's Comedy co. fill out the week of 17th.

Bunnell's Museum: Good houses have been the rule, and the performances well worth the price of admission. Beginning 17th, Muldoon's Picnic comb.

Items: W. A. Thompson, proprietor of the Beggar Student co., told me the other night that he is quite pleased with his venture, and hopes to clear at least $5,000 this season. ... [illegible] ... —Mr. Thompson presented A. W. F. MacCollin with a pair of elegant ... [illegible] ... G. S. Knight cancelled date of 19th.

NORWALK.

Opera House (F. W. Mitchell, manager): Thompson's Beggar Student, 12th, to very good run of business. Without exception the co. gave the finest entertainment of the kind we've ever had here.

Rice's Surprise Party, in Bottle of Ink, 13th, to well-filled house. All were well satisfied.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Levy and his concert co., 11th, to very poor business. Levy himself was very good; rest of co. only fair. Garrett P. Serviss, of the N. Y. Sun, delivered a very interesting astronomical lecture, 12th, to large audience. Henry T. Chanfrau, in Kit, 13th, to good house. He was very warmly received, and gave great satisfaction. Louise Pomeroy, in The Unknown, 15th.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, manager): Henry T. Chanfrau gave a fair presentation of Kit to a very small audience 11th. Atkinson's Jollities, 12th.

DELAWARE.

WILMINGTON.

Grand Opera House (Jesse Baylis, manager): McAdow's Bunch of Keys co. kept a full house in a continuous uproar, 14th. The Teddy of Miss Moore and Dolly of Jennie Barline were the favorites. H. B. Mahn's Comedy co. was not dead as reported, but only at "rest." It returned 15th and will remain until the 22d. There have been a few changes in the co. Their reappearance was in Ten Nights in a Barroom, which was fairly well done to a large house.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): The Abbott Opera co. drew fine houses all last week, giving Semiramide, King for a Day, Maritana, Mignon, Bohemian Girl, Traviata and Trovatore. Traviata was presented for first time, Friday night, and repeated for Saturday matinee, to full houses. Miss Abbott sang and acted the part of Violetta splendidly and dressed it magnificently. Mr. Castle, although suffering with a cold, was a delightful Alfred. Tagliapietra won much deserved applause as George Germont, which is one of his finest impersonations. Laura Bellini was a charming Maritana and Filine, ... [illegible] ... Janish, this week, in Camille, Leona and Louisa ... [illegible]

National Theatre (Rapley and Kinsley, managers): The Milan Opera co. created quite a furore, and drew remarkably good and very enthusiastic houses, considering how little was known of them before their coming, and that they had a popular co. and a new house to play against. Giannini sang at every performance except

that of Friday evening, when Fennel appeared as Count Almaviva. He is rather over looking, but his singing can by no means pleasing. This week, Called Back; Wages of Sin, 24th.

Ford's Opera House (John T. Ford, manager): The usual dance last week to see The Heap of Gold, was very fairy more than the ox and play, judging from what I saw, executed. This week, W. J. Scanlan, in Found and Fee. R. S. Graham in Crooked Man, 24th.

Theatre Comique (T. F. Gaffney, manager): As also, with several new people, and The Lively Lunatic darkies, this week.

Front Museum: The Harris Opera co. this week, in operas, Pinafore and Mascotte.

Items: Mark Twain and George W. Cable appear together in readings at Congregational Church, 24th and 25th.—Elsie Sherin, of Ruth's Chemistry co., is at home for a few days.—The dashing tourists on Albaugh's Opera House are being rapidly applied. The prevailing colors are terracotta and blue, in pleasing shades. The aisles are broad, with cloth carpets; the chairs are comfortable, though on the same floor a little too much on a level. There are twelve boxes; those on the first and second were very handsome. The gallery has chairs. The stage is large, and dressing rooms dark and well fitted up. The curtain, which draws apart in the middle, is of blue plush, with handsome border and fringe in contrasting colors. There are seven choirs and ample seating room.—In your telegram last week from Philadelphia, Dunbar is said to have "lost over the light." I have a most distinct recollection of having attended on that occasion, in this city, on the evening of Thursday, May 1, 1873.—J. Burton Key was a very busy man last week. He is at Washington hop, and had no shake hands with numerous friends. He deserves our thanks for bringing such a co here. I have heard that they will visit us again in February.

GEORGIA.

COLUMBUS.

Spencer Opera House (Chas. M. Foley, manager): Our Strategists co. gave an interesting performance to fair business nots, and The Banker's Daughter co. had a good house 24th. John F. Ford's co., 25th; Huntley's Dramatic co., 2d and 3d.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Conner's Banker's Daughter co. gave a very creditable performance to well-filled houses 23d, and matinee, The Lillian Woodcock of Ida Lewis was especially commendable. May Blossom 24th, 25th and matinee, to the largest and most fashionable audiences of the season. Comment is unnecessary, for every theatre-goer recognizes the high standard of the Madison Square productions. Our people have just recovered from the "stagnancy" caused by the election, and have been very liberal to theatre managers during the past week. Harney McAuley, Lillian Olcott, and Fanchon Louise Buckingham will contest for the "dollars of our dads" the coming week.

Personal: T. O'Malley, of the May Blossom co., in the character of Ephraim gave the most acceptable impersonation of the Southern darkey that we have ever seen.

SAVANNAH.

Savannah Theatre (T. V. Johnson, manager): May Blossom 22d, to a very large and appreciative audience. Also billed for 24th, but owing to a political demonstration that night, the management wisely changed the performance to a matinee, which was well attended. Harney McAuley in Uncle Dan'l and The Jerseyman 24th and 25th, to very light houses.

ATHENS.

Dropper Opera House (Crawford and Garrett, managers): Lillian Olcott in Romeo and Juliet to good house —matinee, 25th. Political demonstration prevented evening performance.

ILLINOIS.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Lawrence Martin and Lillian Dunnan in A Wife's House, 23d, to good house. The performance throughout was highly pleasing. Co. good.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Daniel Sully, 23d, in Corner Grocery, to very large house.

Lincoln Opera House (Leslie Davis, manager): Arion Bell Rogers, 22d, week. Every seat taken at every performance. The best dime show that has appeared in Danville.

ROCKFORD.

Opera House (C. C. Jones, manager): Sol Smith Russell in Edgewood Folks, to a fair house, 7th. His specialties are heartily applauded. The play did not make a favorable impression. Mayberry and Overton's Wages of Sin, to a small house, 8th. Charles Mayberry, Charles Overton, Annie Baldwin and Susie Russell acted their parts in an excellent manner. Performance very much enjoyed. Margaret Mather in The Honeymoon, to a large and fashionable audience, 12th. Milnes Levick as Duke Aranza and Frederick Paulding as Capt. Rolando shared the honors.

Item. Manager Jones started for New York, 8th inst., for a short pleasure trip.

INDIANA.

INDIANAPOLIS.

English's Opera House (W. E. English, proprietor): The Austin Australian Wheat comb., dated 13th, 14th and 15th, stranded or wrecked in Chicago, did not show up. The 17th was filled with Lulu LeRay, the Georgia wonder. Quite a fair audience greeted her, though she had not been well advertised owing to short time. Her feats are all nicely done, were well received, and it was said by many that she was superior to Hurst. The person who mounted the stage to test the powers of the young lady were well satisfied that she did all that was claimed for her. She is under the direct management of Z. N. Benton, and he is sanguine of success. After a week's tour in Kentucky they will go North through Ohio and Michigan. Opened regular season at Macauley's, Louisville, 16th. Week of 17th, Rice, Mills and Barton's Minstrels. Popular prices.

Dickson's Grand Opera House (George A. Dickson, proprietor): Robson and Crane closed a successful engagement, 17th. For three nights, beginning 18th, Called Back, with the original Madison Square cast, was presented to splendid houses.

Drew and Co.'s Museum: Quite an army of scrubbers, painters, upholsterers, etc., have been at work for some time on the old Park Theatre. As a result stands the Museum Museum ready to be dedicated on the 17th. The Drew and Co. Museums comprise one each at Cleveland and Columbus, O., and Providence, R. I. Indianapolis will be the headquarters. A large room on the ground floor will be used as the museum, and the theatre proper will entertain the best travelling combination. For week of 17th: Lizzie Sprague, pedestrial pianist; Major Tot, gun machine, bearded lady, Baldwinos, a Swedish wrestler; the Bonnettes, Richard Cherubs, Heffernan and McDonald, Callahan, ventriloquist, and many others.

Item (C. T. Gilmore, proprietor): The 17th closed an excellent week for the Gold Mine. In addition to usual good first-part, Sid C. Fraser, in his new creation of Buckskin in The James Boys, drew a full first floor and a crowded gallery. Week of 17th, Sid Fraser in Marked for Life, and week of 24th the Joe J. Sullivan Comedy co; Goldie, J. C. Lynch, Harry and Minnie Woods and others.

Ellsler Items: Fiora May Henry was at home both on and off the stage when she was here with Robson and Crane.—Frank Bixby, a former Indianapolitan, is here with Hazel Kirke.—Samuel P. Cox, general contractor for Drew Circus, will winter in this city. He started East, 24th, for New York and Philadelphia, but will return by middle of December.—Drew Circus will arrive 27th.—A wire bit of gossip tells how Edward Kendall, of the Article 47 co., tried to get hold of Lawrence Bradley's play, to put on the stage. He tried hard, but as Lawrence the play was still in her possession.—Tiller Mc Henry stopped off here a few days, en route to Chicago.—Minnie Gage, a local reader of much favor, will soon debut professionally. She has received favorable offers.—Two cos. have stuck in Chicago, leaving Indianapolis, their next town, in the lurch.—Booth to end the Australian Wheat comb. It was said that the Wheat, the Ambs and all were joined in Chicago on account of violations of contract and assault and battery, etc.—Even the friends of Friendly Tip Ferguson were surprised at the manner in which he handled the Pete Bassett in Called Back. They thought once a dude, always a dude.—Mrs. J. C. Smith, mother of Joseph Arthur, of Bunch of Keys, died in New York, 12th.—Telegrams received here announcement the total destruction by fire of Emery's New Opera House at Anderson, Ind. The building had recently been built at a cost of $30,000.—Maud Granger, the Maud Stuart of Madison Square, Young Mrs. Winthrop, is resting now at her home in this city.—Another Indianapolis lady, Kate V. Tenney, of Hazel Kirke, is here. Her familiar name is Kate Tenney Morris.—E. E. Ellis, formerly treasurer of the Zoo, will probably go on the road soon.—Local managers are trying to out-do New York in the magnificence of stage-settings, and are not far behind.—Hubl and Middleton do not get the Park Theatre for a museum.—In my letter of last week an error occurred that was very annoying. The sheet of copy bearing the announcements for English's was lost or mislaid. The local management supposed that Tim Murphy had attempted to "do" us up.—Coming at Dickson's: 25th, Miss Rivers in Elizabeth, Queen of England; 26th and 27th, Clara Morris in Article 47; 28th and 29th, Strakosch Co., Ursli Co.; Dec. 1, 2 and 3, La Charbonniere.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): The Black Flag, 13th, with Edwin Thorne in the leading role. The Hanlons, 24th.

RICHMOND.

Grand Opera House (Bradbury and Son, managers): Prof. Proctor, the astrologist, to moderate business, 24th and 25th. Doyle's Electric Flashes of Fun failed to arrive. Name probably too much of a load to carry.

Items: Haslam occupy the Phillips Opera House, and —Mrs. Katherine Gray, the elocutionist, drew a packed house at Liberty, Ind., last week.

MICHIGAN CITY.

Opera House (Louis Weiler, manager): Wyman and Crawford Comedy co. appeared, 17th and 19th, in Our German Farmer, to a well pleased audience.

EVANSVILLE.

Opera House (T. J. Graves, manager): Lulu Hurst's, the Georgia Wonder, to small houses, 9th and 10th. Miss Hurst did not prove a great wonder here. She failed in almost every experiment she attempted. Frank Mayo in Nadjeh to only fair business, 13th and 14th. But the reserved seat "hair" for the Restless matinee 14th and Davy Crockett at night collected large audiences. Frank Mayo as Waldemar in Nadjeh made a great hit. His support is excellent. Hazel Kirke, 15th.

Items: The Apollo has been refitted and now presents a handsome appearance. It will be run this Winter with first class combs, instead of variety. It opened 15th with Joseph R. Grism's Mrs. Partington.

FORT WAYNE.

Academy of Music (C. E. Wordsworth, manager): Has lately presented the Corner Grocery to one of the largest audiences of the season, 11th, and gave a good show. Leavitt's Specialty co. had a very thin house 12th, and gave a somewhat mediocre performance. The managers says they have been playing to poor business for the past week. All Wyman, now out. Mr. Henry's Minstrels which were booked on 16th cancelled.

Masonic Temple (J. H. Simmons, manager): Edwin Thorne in The Black Flag appeared 14th and 15th. They succeeded in have a matinee, 15th, but owing to the slim attendance money was refunded. In the evening they had a small house. Laura Henry in a Mountain Pink, 17th; Barlow Wilson's Minstrels, 21st.

IOWA.

DAVENPORT.

Burtis' Opera House (A. L. Burtis, manager): Hanlons in Le Voyage En Suisse, 13th, to a packed house. They gave satisfaction. Margaret Mather, announced for 14th, in Julia in the Hunchback.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Marie Vickers, 8th, matinee and evening to fair audiences. Salsbury's Troubadours in Three of a Kind, 14th, to a large audience. Hours of laughter penetrated the performance.

DES MOINES.

Grand Opera House (W. W. Moore, manager): The Hanlons were the attraction, 13th, and proved a great card, as the large receipts attested. Their performance was splendid throughout.

Foster's Opera House (William Foster, manager): Mattie Vickers in Jacquine, 13th and 14th, to very fair business, giving the usual satisfactory performance.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): The Hanlons appeared 10th, in Le Voyage En Suisse to the largest house of the season, both in numbers and money. Last season they played here two nights at advance prices, and at the regular prices this time, in one night, they played to very near as much money. Planter's Wife, 19th; Rente-Santine, 27th.

Item: Ida Rush, lately of the Ranch co., is visiting relatives here.

CLINTON.

Davis' Opera House (C. E. Forbes, manager): Sautley's Mastodons, to good business. The alleged music was an insult on the fling of a hand-saw. The actors advertised their business in good shape. It is to be hoped Manager Forbes did not know the character of the show when he gave it a date. Charles A. Gardner, in Karl, the Peddler, 2nd.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Fifth Avenue Comedy co., having date of 6th, failed to appear. Mabel Santley and a very tart troupe of females appeared at the Opera House, 10th, to a fair sized audience. The Salsbury Troubadours came 12th, to a large and well pleased audience. Bride and Frear's Booth of Boys co., 13th, to a fair sized audience. I must say that the co. is very tame in comparison to the Flora Moore co. Tony Denier Humpty Dumpty co., 22d; Silver King, 26th, 27th.

OSKALOOSA.

Masonic Opera House (G. N. Boehler, manager): Mattie Vickers, 10th, to lightest house of the season—$93. Mattie Vickers is great, and Jacquine is a good play; but repeating the same play four times inside of nine months in towns the size of Oskaloosa is giving too much of a good thing.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Maggie Mitchell in Little Barefoot and Pearl of Savoy, to very large houses, 7th, 8th. Margaret Mather, announced for 14th, as Julia in the Hunchback.

Crawford's Opera House (I. M. Crawford, manager): Hanlon Brothers, in Voyage en Suisse, to large and well-pleased house, 7th. Nat C. Goodwin had a fair house in Confusion, 10th. Preceded by that tart old farce To Oblige Benson, with intolerably long waits between acts. Mr. Goodwin is, in my opinion, America's foremost comedian; but I should prefer to see him in better vehicles for the display of his talents. Pretty little Fay Templeton to a large house in Giselle-Giselle, 12th. She is surrounded this season by the best co. she has yet had, and in the hands of some bright, energetic manager, with sufficient capital to carry him through, would soon be acknowledged the prettiest and most talented opera-bouffe artist in America. Edna Carey in Planter's Wife, 13th. An excellent play and a first-class troupe.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Fay Templeton in La Belle Coquette, 11th, to a large audience. Fay is a favorite here and always draws a good house. Harry Brown, the co-pedlar, as Grifferdin was excellent. Edna Carey played a full house in the Planter's Wife, 12th. Miss Carey was exceptionally good.

ATCHISON.

Price's Opera House (I. M. Crawford, manager): The Hanlons played Le Voyage en Suisse to a good house, 8th, and gave great satisfaction. Nat C. Goodwin in To Oblige Benson and Confusion, 11th. Goodwin is inimitable as a master of facial expression. The farce is of course old, but always enjoyable. Goodwin, Jennie Weatherby and Edward Seidenecke in Confusion were excellent. The Lucretia of Miss Weatherby was a delightful bit of character acting. The play and the baby took the house. Dragon's Uncle Tom's Cabin played to a large gallery audience, 9th. Fay Templeton, the cutest and most graceful little actress using Giselle-Giselle, 12th, to a large and fashionable audience. Her drinking song, "How How a Sparkles," was very taking. Miss Vane, the perverted, was on gay and frisky as if she were only sixteen. Harry Brown in his "It's Only a Matter of Taste," was encored until he refused to reappear. Burr Oaks, 21st and 22d; Jacques Kruger in Dreams, 23d.

PARSONS.

Edward's Opera House (McKim and Baird, managers): McKee's Troubadours, a traveling variety show, and a poor one at that, played to poor business, 6th. Robert McWade gave us Rip Van Winkle to full house, 24th. Mr. McWade as Rip was very fine.

LEAVENWORTH.

New Opera House (Ed. A. Church, manager): Dragon's Uncle Tom, 6th, to poor business. Louis Aldrich in My Pa 22nd, 24th. The play was rendered admirably. A political meeting was in competition. Planter's Wife, 11th, to a fair house. Edna Carey as Edith Grey, played the part fairly well, and Mr. Lothrop well played the part of Grey, played the part fairly well, and Mr. Lothrop well played the part of Grey. Fay Templeton was well received. But the general verdict is that the support is inferior to that of last season. With Emily Rigl and Ralph Delmore in the cast, standing room would have been at a premium. Nat C. Goodwin, 12th, appeared before a large and enthusiastic audience in Confusion. The comedy was an instantaneous success.

White Elephant: Business has been large. Arrivals, 12th: Bertram Sisters, Burt Stowe, Fannie Newton, Billy La Clede, Hughes and Hart, and Benny Howard.

LYONS.

Baxter's Opera House (T. A. Baxter, manager): Louis Lord, 10th, 11th, to Members of Congress and constables, to fair houses, considering weather and political excitement.

ABILENE.

Opera House (H. Bonebrake, manager): Jenny Brown, supported by a miserable co., played an engagement of two nights to wretched business. Decidedly the worst co. that ever appeared here.

Item: Miss Robinson, the son of old John Robinson, plays comedy parts with Jenny Brown.

KENTUCKY.

LOUISVILLE.

Macauley's (John T. Macauley, proprietor): For the first three nights of week of 10th, Edwin Thorne in The Black Flag, to fair business only. This successful play is now familiar to all, and was given during this engagement with the same evenness and care that characterized its former productions. Thorne gave the same manly impersonation of the persecuted hero. Russell Bassett was good as the Jew—any actor who plays the part is at a disadvantage through comparison with Nat Goodwin. J. L. Ashton did again his original bit as the quarry guide, "and there you are!" T. J. Martin gave the best rendering of the stern old Dunstan Kirke sort of a father we have yet had. Mr. Martin has in times past given us samples of some very bad acting, notably in The World, and again as the wicked brother in The Black Flag; but this time he certainly is deserving of praise. The ladies were attractive and the scenery and mechanical effects satisfactory. The wonderful acting of little Harry Woodruff as the boy Ned was perhaps properly appreciated. T. P. W. Master in Hand and the week to large business. The Passenger of Paris, 17th; The Secretary, 24th; We, Us & Co., 25th.

Masonic Temple Theatre (Mallory and Friedlander, managers): Carter Swain as Master's new play, The Lottie Joker, for five nights, did a satisfactory business. The lady is a Louisville favorite, and our box-holds in her own play one more comfortable than those in which she has formerly appeared here. She introduced her singing, dancing and acrobatic accessories, which met with hearty applause. The play is about the usual thing of its kind, is at least coherent, and serves the purpose of making the star a natural and interesting figure. The engagement closed Friday to enable the co. to reach New Orleans, which is the next stand. Frank Mayo in Nadjeh, 17th; Lizzie May Ulmer, 24th.

New Gaiety (J. P. Whedon, proprietor): Mr. Rooney's excellent co. did only a fair business. The genuine skirt dancers are few—three, and it is surprising the patronage was not greater, as this style of entertainment usually draws well here. Of the co., after Mr. Rooney himself, one for occasional hints and Byrne, Mary, the clog-dancer, the O'Brien Brothers, and little Katie Rooney, who does a good turn. The co. are rumors of dissatisfaction and sensible disbandment of the co., which are, however, denied by Mr. Rooney.

Harris' Museum (P. Harris, proprietor): The biggest houses of the week, or of the season, were drawn by Rose's Mastodons, standing room only being sold during entire week, the capacity of the house being taxed at each performance. Fully 25,000 people attended during the engagement. The entertainment given was a good one, the singing good, and the jokes got more than a hundred times in the usual thing. Billy McAllister made a good enemy speech, and the whole show was fair. The Seven Sutherland Sisters appeared several times in the museum. George Washington, 25th.

Items: The Sudden Hill Wild West show was affected by the election interest, and only drew one large crowd, which was upon Sunday.—Frank Mayhew was to have the entire week of 24th among old friends. The 3d round week for The Passengers of Paris.—The boy Harry Wendell will some day be heard from; he made a hit here.—It is said that after this season Mr. Rooney will retire from the stage. Can it be to devote himself to literary work? E. D. Price, agent for Brooks and Dickson, did good work here for La Charbonniere and Sisters.—The week of 17th brings a fair list of attractions, and among the different can a number of favorites, Rachel Macauley, Mrs. D. P. Bowers, Henrietta Vaders, Fulton Russell and others.—George Thatcher was most warmly and sincere remembered at the three Vaudeville Theatre here, and did not give promise of his present development.—Sunday, 26th, Lotta Leary, a Georgia wonder will do the engagement business at Macauley's.—General Clayton, a clever opera singer and comedian is in the city out of employment.—Robert comes to Macauley's, 26th and 27th.—Emma Stockman (Mrs. J. W. Norton) was in the audience at Macauley's, Thursday 24th. She is as pretty as she was when playing here in the regular stock.—The Madison Square people are trying to create the impression that any other version of The Secretary than their own, will not be correct and will not represent the New York success of the play properly. This, in view of the early appearance of Gillette in his version, is not right, and does not speak well for Messrs. Mallory and Palmer's opinion of the understanding and intelligence of our people.

PADUCAH.

Morton Opera House (Morton, Kirkland and Quigley, proprietors): The most fashionable event of the season was the opening of this new and handsomely appointed place of amusement, which occurred, 20th. Patti Rosa in Nitgab was the attraction. The audience was composed principally of the elite of the city. A second night was cancelled. Receipts $300. Lizzie May Ulmer, 24th, did a good business and made herself quite a favorite; Frederick Warde, 28th.

St. Clair Hall (Landon and Clark, managers): New Orleans Minstrels, 22d, to big business. Their Gold Band is quite a drawing feature.

Item: Buffalo Bill will give two performances, 25th and 26th, at the Fair Grounds.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): An overflowing house greeted the Boston Museum co., 22d, and the welcome given them was certainly flattering. Charles Barron and Annie Clarke, in My Uncle's Will, and the rest of this artistic co. in Nanky, provided an evening's amusement long to be remembered. Ian Robertson as the Private Secretary here off the honors. His quaint "Don't you know" kept the audience in a continuous roar of laughter. A second performance would have been a good move.

People's (Charles Lasrell, manager): Large audiences in attendance in 1-2 week. The wonderful dog, Fritz, in the Forest of Sandy, as well as Fox and Ward's Pathfinders, have proved a strong attraction.

City Hall: Florence Marryat's Love-Letters was the third attraction in the Stockbridge Course, and the usual large audience was in attendance 23th. They enjoyed this unique entertainment. Miss Marryat is great.

Bijou Rink: A. S. Anthony's Grand Velox combo. gave two performances 20th and 21st. This novel attraction deserved the fine patronage given.

Items: R. M. Field, manager of the Boston Museum, and Charles H. Thayer attended the performance of Nanky.—Boston Theatre co. in Youth is booked for the 30th.—Professor Geissner and his orchestra rendered some fine selections at the last Stockbridge entertainment.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hastett, manager): Rice's Surprise Party in Jenny and Gill's latest, A Bottle of Ink, 11th, to fair house. The piece is after the style of Evos, Rag Baby and others, and causes an end of fun. In the second act there is lots of Hackey and a fair share of Pop co. sent on good as last year. Oliver Byron entitled a blood-thirsty audience, 12th, in Hero. I should like to see Byron in a play worthy of his talent. Mr. and Mrs. George S. Knight in Harry Jackson, Jr.'s, adaptation of the Private Secretary, 13th, to poor business. Coming upon three days' advertising, with no printing, did not tend to improve business. Germania Orchestra, 19th. Boston Theatre in Youth, 20th and 21st. People's Museum co., in Nanky, 26th and 27th.

Items: Oliver Byron will produce a new play, called Rags and Bones, at Toronto, Dec. 14. The piece has been played two years in the English provinces. The printing will be all imported.—Little Ida Mulle captured the dudes in the Orpheus and Eurydice scene where she appears as Cupid.

NEW BEDFORD.

Opera House (J. C. Carey, manager): Rice's Battle of Ink co., opened on to the stage under its new name, 10th, and held the attention of an audience of fair dimensions. Ida Mulle deserves particular notice. Oliver Byron appeared in Hero, a sensational drama, 11th.

BROCKTON.

City Theatre (W. W. Cross, manager): Oliver Byron made his second appearance in Across the Continent, to small business, 18th. The first entertainment in the People's Course was given by the Germania Quartette, of Boston, to a large and fashionable audience, 19th; the regular Boston Museum co. closed its travelling season here with the production of Uncle's Will and Nanky to a fair house, and gave good satisfaction, 19th; Boston Ideals, 20th; Harry French's Illustrated Lecture, 21st; Daly's Vaudeville, two performances, 23th; Louise Pomeroy, Dec. 2d; Leopold Lecturer, 5th.

Opera House (H. L. Bryant, manager): Music of main and George Cable gave their readings, recitations, etc., to a very small audience, 24th; Flora Myers' co. in the Sea of Ice, week of 27th.

TAUNTON.

Music Hall (A. B. White, proprietor): George S. Knight in the New Secretary, 25th, to a large audience, giving the best of satisfaction. Mr. and Mrs. Knight are great favorites here.

CHELSEA.

Academy of Music (James B. Field, manager): Boston Theatre co. in Youth to light business, 20th, owing to political procession. A detachment from Co. H, First Regiment, assisted in the battle scene. The Angel of Midnight by the Boston Museum co., 25th, drew a fair house. The excellent acting of Messrs. Barron and Frost and Miss Clarke sustained the piece, which otherwise would have proved uninteresting. Holyo in Vacation, 29th. Boston Museum co. in The Gay 90s, 27th.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Most of the co. which Mart Hanley brought here last season are again with him, together with Quilter and Goldrick (who are great favorites here) and Dan's Tribulations, with the catchy songs, packed the house, 24th. The genial Mart graces headliner and pulled every year, and was made much of during his short stay. The Ivy boys in Vacation will have a big welcome 25th; Boston Museum co. in Nanky, 27th; the ushers beside with a sacred concert 28th; Youth, 29th.

Music Hall (Walter S. Simmons, manager): The firm of Simmons and Emery has been dissolved. Mr. Simmons continuing, having taken a lease of this hall for ten years. The first attraction under the new management will be the Pinafores, 27th, in Facts.

HOLYOKE.

It is a long time since our music lovers have had such a genuine musical feast as was presented by the Thompson Opera co. in the Beggar Student, 17th. The solo efforts were most exquisitely rendered, and the duos, trios, quartettes, in fact the whole chorus drew rounds of applause and most hearty encores. The western individual singing and acting might be discourteous; all were excellent, and many flattering comments were made, and all hoped and expressed a desire to see The Beggar Student once more, and by the same co. A large, fashionable and calmly appreciative audience greeted the co. Levy and his cornet still grace us, and.

WALTHAM.

Music Hall (W. D. Bandman, manager): Ashmont's co. No. 2 in Peck's Bad Boy, 20th, to fair house. Daly Brothers in Vacation, 22d. Hark Twain and George W. Cable read selections from their own works to a good house, 24th.

NEWBURYPORT.

City Hall (George H. Harney, agent): Owing to political excitement the Boston Museum co., under G. A. R. management, 20th, drew only a small house. This is to be regretted, as it is not often that we have the pleasure of seeing such an excellent co. The comedy presented, Nanky, is very laughable. Palmer-Daly Vaudeville co., 22d.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Nair, manager): Levy and his cornet co. had a light house, 20th, but gave a first-class performance. Thompson's Biggest Incident co., had a big house, 24th, if large size of presentation of that opera in this city. The opera was very much liked, and all who did not go spent a very enjoyable evening. C. M. Pike's Opera and A. P. W. Shannessy's Colonel Standard were the features.

LYNN.

Music Hall (James F. Bell, manager): John G. Saxhead's co. lecture, "Facts in the Magic of Power," was listened to with deep attention by a large audience at the third entertainment in the Star Course, 20th. The Boston Theatre co. gave a fine performance of Youth, 20th, to a small house. Salsbury's co. on Peck's Bad Boy and his Pa drew a big house, 23th.

Items: The third entertainment of Manager Bell's Star Course at Waverley on Christmas eve was closed with one of the largest audiences that ever gathered in that city. The Levy Concert co. being the attraction, they will appear at Music Hall, 29th. Rose Eytinge and Ed Arnold appeared before a large audience at Odd Fellows' Hall, 20th, the occasion by the Ossoli Symphony Orchestra, under the management of Mr. Bell, it will be given at Springfield, Mass., Colonel Pierce of Boston, assisted by Professor E. D. Locke, of this city, and several fine selections from Holmes to a small but select audience at Lee Hall, 25th.

WORCESTER.

Theatre (Charles Williams, manager): The house was reopened last week by the Sunday and Monday co., to crowded houses at popular prices. Miss Parkhurst and E. F. Sands in the leading roles were received with enthusiastic applause. Haverly's Genuine of Gold co., cast and cast, and matinee, Heap of Gold 24th, 25th; Louise Pomeroy, in The Outcast, 25th; Maude Granger in Lynwood, 26th and 27th, and matinee (Thanksgiving Day); Rentoul and Cook, 27th and matinee in Chevalier.

Items: The Hanlons in our city at the Post Office convention, but it is generally impossible to get one if you go later than Saturday, as they are always sold out.—Rentoul's Opera Houses will open Dec. 1 as Washburn Hall, same place as was used last season.—The Boston Symphony Orchestra gave a delightful concert at Washburn Hall, 24th. The Harvard Exhibit (one the Boston business Fair occupies Washburn Hall this and next week.—Manager Whitmore announces that his next bookings of the season are yet to come, and as the attractive entertainment is sure to be satisfactory good business.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. J. Hamilton, manager): Callender's Minstrels did a good business, 13th, 14th and 15th. Rice Bandmania in the Metropolitan, 17th, 18th and 19th. Lester and entertainers afternoon. Lights o' London week of 24th.

Detroit Opera House (Charles A. Shaw, manager): La Charbonniere week of 11th, to excellent business. The play is a strong one, and talks Saxony plainly without the old-all business or clapping. Chas Morris, 20th, 21st and 22d.

White's Grand Theatre (Charles O. White, manager): Kentiyre's Rosebuds did an excellent business week of 11th and gave immense satisfaction.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Rice Bandmania made his first appearance in this city on the evening of the 10th, playing Cross the Rhinestone before a large and fashionable audience. The co. displayed the play and, and failed to give the satisfaction derived from a performance of the theme by a co. headed by John A. Mackay. The general opinion here is that Mr. Bandmania is travelling on his "rep." Rosebud, Lights o' London, Dec. 1 and 2; Silmeda, 3d to 6th.

Redmond's Grand (W. H. Powers, manager): Nothing but good week. Clara Morris co., Article 47 play. The Gallery Slave, 26th; Patti Rosa in Nitgab, 27th, 28th and 29th.

ADRIAN.

Adrian Opera House (L. M. Gorsuch, manager): Duncan Thompson, 17th, in Jealous Wife—co. was greeted by a good house. Never pleased audience ever left the house. Ignatius Hawtrey as Sir Benedict, the bachelor, was good, as usual, and in the dance with little Tot exceeded to three encores. If Lawton Rose had paid more attention to her stage part and less to smiling and pleasing at the leader of the Pilgrim Orchestra, her efforts would have been better appreciated. Rentoul co. next Tuesday, 26th.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Duncan Thompson as Jealous Wife week, 8th, 9th, 10th. His conception of new pieces, which formed three of Monthall, 6th, deserves special mention. They are all first-class creations. Hillyer and Miss Jessie Dixon Comedy co., 24th, week.

FLINT.

Music Hall (Thayer and Page, managers): Lights o' London, 11th, to packed house, giving good satisfaction.

Item: The Flint Rives Democratic Club produces A Sea of Trouble, 26th.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Ned Stevenson (professionally known as Ned Forrest) was transferred a benefit by local talent, 21st, against a political jubilee, with best results. Standing-room was sold during the parade, and before the entertainment closed the house was packed so that many were refused at the door. Ned lost but the use of his eyes, caused by the squirting of acid. Dime Bandmania on Cross, the Slaughterers, to medium business, 24th.

BAY CITY.

Wenzony's Opera House (John Buckley, manager): Lights o' London, 22d and 23d, to good business.

MINNESOTA.

STILLWATER.

Grand Opera House (R. W. Dexter, manager): Salsbury's Troubadours gave us Three of a Kind, 20th, to a good house. St. Paul contingent kept many away, and those who did attend were not over-pleased. Play smacks too much of variety.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Lawrence Barrett, week 20th, presenting Pescaras de Rambal, Yorick's Love, Richelieu, Hamlet, Merchant of Venice, David Garrick, Julius Cæsar, and Francesca da Rimini, matinee. Mr. Barrett could not have desired a more flattering reception than was rendered the gentleman after the time in this city.—Fourteen da Rimini. The house was crowded to the doors by a brilliant and fashionable audience the largest house of the season. The play was finely mounted and the costumes superb.

Olympic Theatre (Edwin P. Hilton, manager): Armenian week of 20th. Under the Gaslight and O'Donovan's Birthday by the co. A fair size house greeted Hough and Jessie Barton, Mobile Pilgrims, Thomas Cary, Maud Revell, Charles Sargeant and the Four Cornets. Rather light business. By permission the Ida Siddons Mandolin gave a performance Sunday night 25th, to a full house.

MISSISSIPPI.

VICKSBURG.

Opera House (Pisani and Bates, managers): Gray's Opera co. played three nights to good houses. The performances were very fair. The Hamilton Edeo co. was refused dates.

ABERDEEN.

Temple Opera House (H. W. Stiles and co., managers): Bella Moore in A Mountain Pink drew a crowded house, 11th. Our people having only a few nights before enjoyed the Saint Patrick Troupe, were not prepared to meet with the disappointment that seemed from such a well advertised co. as the Mountain Pink. Bella Moore has no conception of the amusement people's requests, customs and dialect. The support was quite ordinary.

MERIDIAN.

Meridian Theatre (Levi Rothenberg, manager): The Bella Moore Mountain Pink co. played to fair business, 9th. Miss Moore made a decided hit, and was the recipient of much applause, which several times brought her before the curtain.

Arena: John R. Davis' Circus, 24th.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon P. Craig, manager): Burr Oaks closed an excellent week's business, 12th. Walter Bentley as Burr Oaks shows himself to be an actor of considerable force. May Brookyn as Maggie, Burr Oaks' wife, was excellent.

Coates Opera House (Mel. H. Hudson, manager): Dreams; or, Fun in a Photograph Gallery, was presented by Jacques Kruger and co., 11th, 12th, 13th, to fair business. Jacques Kruger as John Antonio Binks was very good; so was Fannie Rice as Ruby, his wife. Arthur Wilson as Gregy, the dude, might have been materially improved upon. Sallie Cohen as Kitty Binks was excellent. Nat C. Goodwin appeared, 13th and 14th, in Confusion and matinee, 13th, in Nicholas Goodwin, as Christopher Blizzard, in Confusion, was an

(CONTINUED ON EIGHTH PAGE.)

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by The Mirror Newspaper Company, Proprietors.

HARRISON GREY FISKE, . . . Editor

[illegible]

The Mirror is supplied to the trade by all News Companies.

Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P.O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - NOVEMBER 22, 1884.

MIRROR LETTER-LIST.

[illegible]

The New York Mirror has the Largest Dramatic Circulation in America.

A Very Fine Moral Sense.

We are inclined to think that the public is a double-headed body with a corresponding supply of ears and eyes. These clearly vary in power and discernment, and while the one set sees and hears in one direction with astonishing readiness, in the other it is obtuse and blinker-eyed.

While the slightest infraction of the proprieties on the stage is called to account, and declamatory pulpits mark down with a sure shot the frailties and aberrations of the actor, the world passes every day through avenues and thoroughfares which swarm with violations of the code of decency and decorum.

How can we omit, as it presses so closely upon us, to compare the literature of politics with the literature of the drama? It is not an extreme statement to make that the whole four intervening years between this and the next Presidential election will be needed to cleanse the popular mind of the obscene suggestions, vituperation and unsavory incidents and publications of the late canvass. The offensive rub-a-dub still rings on the ear of the people, and would be more consciously retained in the memory if the potential and healthful influences of the Stage were not steadily and constantly at work to substitute better thoughts and cleaner apprehension of things.

Fortunately in the Theatre our communities have an institution which does not and ought not to live on the transient humors and vulgar turbulency of the hour. Its domain is apart by itself, a land of picture and song and harmony, where human nature is shown to us in its better aspirations, and where the Gog and Magog of scuffling self-seekers are looked upon for what they are—rubbishy idols and shams.

To Correspondents.

Thursday, Nov. 27, has been set apart by the authorities as the day of National Thanksgiving. The holiday falling on our customary day of publication, THE MIRROR for the coming week will be issued on Wednesday morning, the 26th inst.

Our out-of-town representatives are earnestly requested to send their letters so as to reach us not later than Monday noon, as the pages containing the correspondence department will be sent to press twenty-four hours earlier than usual.

Every Little Helps.

The plan of giving a series of benefits in this city for the Actors' Fund, a month intervening between each, is likely to result in greater returns than the old scheme of simultaneous performances. The first entertainment will take place on Dec. 4, and the artists who have volunteered their services form the most brilliant list, we can assert without exaggeration, on record. With such stars as Irving, Terry, Davenport, Wallack, Raymond and the Florences, it goes without saying that a crowded house is assured. Many applications for seats have already been received, although the tickets are not yet printed. With experience and capable managers like Messrs. Palmer, Miner, Colville and Tillotson in charge of the arrangements, the well-wishers of the Fund may depend that no effort will be spared to make the performance a splendid pecuniary success.

The out-of-town managers are also making very extensive preparations to swell the treasury. Benefits will be given in nearly all the large cities, and in many of the smaller towns. Scores of letters offering co-operation have been received from a large number of local managers who have never assisted the object before, while the proprietors of travelling companies are equally hearty in proffering their services. There is evidence on all sides that the grand work the Fund is doing has at last met with general professional approbation.

The birth of this enthusiasm is timely, for the Fund needs replenishing. The calls upon its bounty have been heavy the past year, and no worthy case has been denied aid. As the receipts of the benefits last Spring failed to equal expectation, the disbursements have exceeded the amount then realized. To carry on the good work properly the forthcoming performances should net at least $10,000. The Benefit Committee confidently expect that that sum will be forthcoming.

THE MIRROR wishes to urge the fact upon every out-of-town manager who is hesitating to participate in the movement that every little helps, and that every dollar raised by the benefits will be applied to relieving cases of professional distress. There are many such cases now, and there will be more before the Winter is over. A great number of actors are unable to procure engagements, and the Fund is every week called on to take care of the sick or bury the dead. Theatrical people are generous as a class, and they have the means of exercising their generosity among their own brethren by doing all in their power to make the forthcoming benefits prolific of substantial results.

MILLWARD.—Jessie Millward, leading lady of Called Back, is still bent upon a starring tour. She will make the venture at the conclusion of her contract with the Mallorys.

Personal.

PRAEGER.—Adelaide Praeger appeared, among other well-known vocalists, at the recent concert at the Thalia Theatre, where she sang in French, Italian, Spanish and German. She won great favor, and was awarded a double encore in the second-part. Her picture is presented above.

ARONSON.—Edward Aronson has been quite seriously ill.

GERARD.—Florence Gerard will return to England shortly.

SINN.—Colonel Sinn, of Brooklyn, is suffering from acute catarrh.

POTTER.—Helen Potter is in interior New York giving recitations.

HILL.—Caroline Hill has been quite ill, but is now convalescent.

JEFFERSON.—Next season Joseph Jefferson will re-visit London professionally.

BIGELOW.—Sadie Bigelow played Mrs. Fred Fizzleton in Nita's First last week in Cincinnati.

MAYO.—Frank Mayo, in Nordeck, is playing a fine engagement this week in Louisville.

PERUGINI.—On Sunday night Signor Perugini made a successful debut in Italian opera in Paris.

SHERIDAN.—William E. Sheridan opens at Baldwin's Theatre, San Francisco, next Monday night.

NEVILLE.—Henry Neville has announced his intention to visit America next season professionally.

DAVIS.—As Fantasma, Kate Davis has redeemed the unfavorable impression she created in La Vie.

DONNELLY.—Manager Donnelly and his bride returned to the city from their wedding trip on Monday.

ARTHUR.—Joseph Arthur's mother died last Thursday. He took the remains to Indianapolis for interment.

BYRON.—It seems like cutting it short, but Mr. Oliver Byron it must be hereafter. Even a big, big D is taboo.

WEATHERSBY.—In Chicago, on Monday night, Eliza Weathersby made her first appearance since her illness.

BURNAND.—F.C. Burnand, Editor of *Punch*, contemplates a lecturing tour in America. He will find it serious work.

MITCHELL.—Mason Mitchell arrived here on Sunday. He will play leading juveniles in Rankin's stock company.

STRAUSS.—Maurice Strauss, a leading spirit in amateur circles, will leave for Europe shortly to be absent several months.

MELVILLE.—Emilie Melville, according to a recent letter from Australia, has gone to East India with an opera company.

JANSEN.—Marie Jansen has been engaged for a season of comic opera in Boston next Spring. She is still in England.

JOYCE.—Laura Joyce-Bell has scored another hit. She makes a secondary part in Nell Gwynne stand out prominently.

GUENTHER.—Anna Guenther (Mrs. Frank Sanger) is very ill, and is perforce retired from the Bunch of Keys for the present.

FARRELL.—Frank Farrell was on Sunday married to Miss Elsie Streut, of San Francisco. The ceremony took place at Chicago.

DON.—Laura Don is devoting herself to literature and art, having gotten through with charcoal sketches in La Chatbonniere.

WESTON.—Mr. and Mrs. Frank Weston (Effie Ellsler) are taking a rest in the city after their Far West and Pacific Coast tour.

MORRIS.—It is almost settled that Clara Morris will appear in England next season. Negotiations are once more in progress.

HAWORTH.—Joseph Haworth has been engaged by the Lyceum Theatre as leading man at the usual and undisputed $250 a week.

TERRISS.—William Terriss will return to America with Mary Anderson, and act as her leading man during the next American tour.

HAWKINS.—Etta Hawkins, who played at the Madison Square last Winter in Alpine Roses, arrived Monday from her home in St. Paul.

BANKS.—The daughter of General N. P. Banks, whose debut in New England was indefinitely postponed, has entered the Lyceum School.

JEFFERYS.—John B Jefferys, the Chicago dramatic publisher, has issued a souvenir of the last McCullough playbill—an exact copy finely printed.

RIAL.—Louise Rial will play the leading role in Claire and the Forgemaster during Thanksgiving week at the Jersey City Academy of Music.

PARKE.—Manager Parke, of Pittsburg, is said to be about to don the garb of Benedict.

MCCULLOUGH.—John McCullough has returned to town. His wanderings in the West did not benefit him.

COGHLAN.—The mother of Rose Coghlan has arrived in New York, and will settle down here. Miss Coghlan had been coaxing her for a long time to take the step.

ALLEN.—Viola Allen, as Pompon, in La Charbonniere, fairly divides the honors with Miss Bowers. The Louisville critics this week speak highly of Miss Allen's performance.

CARLETON.—William Carleton was last week presented by Richard Golden, on behalf of the members of the Carleton Opera company, with a handsome locket studded with diamonds.

STUART.—Mary Stuart has made such improvement in the part of Isabella in Gillette's version of The Secretary that a temporary engagement has been made permanent.

LANGTRY.—On Saturday ten barrels of oysters were shipped to Mrs. Langtry from this port by admirers. She prefers them to those of coppery flavor in the English waters.

COWPER.—Archie Cowper having resigned his position with Goodwin's Confusion company, and having no desire to turn his attention to farcical comedy, is at present at liberty.

BARRY.—William Barry, of Barry and Fay, is seriously ill at his home in Brooklyn. His friends had hoped for a rapid recovery, but a relapse came. Both of the Irish Aristocrats are now ailing.

YEAMANS.—Next season Jennie Yeamans will probably strive again for stellar honors. A well-known author is engaged upon a play which he thinks will give the comedienne the opportunity of her life.

MARTIN.—Reginald G. Martin, one of the few good actors in the late Eric Bayley company, has been engaged for the role of Mons. Bouquet in Nice and Warm. This play is to be produced by John A. Stevens some time next month.

ROSA.—Patti Rosa has just concluded a phenomenally successful five weeks' tour of the South, and is now in the Northwest. Her first season as a star promises to be very profitable and to place her in the front rank of soubrette stars.

MORTON.—During Mr. Thornton's recent illness, Mr. Morton played the role of the Private Secretary at the Madison Square Theatre. Mr. Morton is the gentleman who distinguished himself as the Lord Chancellor last Winter in Iolanthe.

WINSTON.—Jeannie Winston opened in Portland, Oregon, on Monday night, in Donna Juanita, and personally made a grand success in the role of Rena. The occasion was the opening of the new Casino, and the audience was large.

JARRETT.—Asbury Jarrett, father of Henry C. Jarrett and A. Bond Jarrett, died at Baltimore last week. He was a survivor of the War of 1812. He had never entered a theatre, although many of his descendants are more or less connected with the profession.

PERRY.—Irene Perry, who has made a success of a small part in Nell Gwynne, enters a complaint against the management. She had a song-and-dance written specially for her, with McCaull's consent, and after some expense for dancing lessons and dresses she was denied the privilege of doing it.

DIRECTORY.—Harry Miner's Dramatic Directory has just appeared. It is a book of nearly 400 pages with a vast quantity of useful information. Among other features which will render it valuable to managers is a route around the world, a list of professionals with their addresses, and a full description of the theatres in every city, town and hamlet in this country. The Directory is very complete and everybody connected with the theatrical business will find it handy for reference.

HAWTHORNE.—We present a picture of Grace Hawthorne on the first page of THE MIRROR. Miss Hawthorne enters the stellar field as "an American actress without an accent and without a title," to quote from the announcements of her manager, Mr. W. W. Kelly. From sources other than the press-workers, we learn that the lady is a fine emotional actress. She is fortunate in having made a business alliance with such an energetic manager as Mr. Kelly. Her season opens on Dec. 14 in St. Louis.

Actors' Fund Meetings.

On last Thursday afternoon three meetings were held at the offices of the Actors' Fund—one of the Trustees, one of the Executive Committee and one of the Benefit Committee. Among those present were President Miner, A. M. Palmer, Samuel Colville, W. A. Tillotson, Colonel Sinn, Harrison Grey Fiske and Benjamin Baker. Letters of apology were read from John F. Poole and W. J. Florence. The latter wrote that if in the city on Dec. 4 both himself and Mrs. Florence would appear at the benefit. The Secretary read his October report. The expenditures were $644.10, of which $222 were for funerals.

Communications were read from Dr. Quertner, of Cincinnati, offering his professional services, and from J. A. Fynes, dramatic editor of the New York *Clipper*, who promised to attend the next meeting and assist the Fund in the columns of his paper. A letter of thanks was sent to each. This closed the business of the Trustees.

The Executive Committee discussed cases of relief and temporary expenditures. Fifty dollars was voted, among other amounts, for the burial of Laura Clancy. The Assistant Secretary reported that on Nov. 10, a woman named Fanny Matthews, engaged as wardrobe woman and dancer at the Metropolitan Opera House, had fallen ill in the street. She was taken to the Roosevelt Hospital, where she died. She had no relatives, and was to have been given a pauper burial, but the Fund gave the remains interment in its plot. On adjournment the Benefit Committee went into session.

Mr. Palmer said that many communications had been received from out of town, including many populous centers, among other writers being Managers Albaugh, Norton, Fennessy, Nixon and Fort—all promising co-operation. The out-of-town arrangements, correspondence, etc., were left in President Miner's hands and to his discrimination.

Mr. Palmer then announced that the programme for the benefit at the Academy of Music, on Dec. 4, would shortly be ready. Promises of support have been received from Lester Wallack, Fanny Davenport, Joseph Jefferson, Frederic Robinson, Mr. and Mrs. McKee Rankin, the Florences and John T. Raymond, all of whom will appear. Henry Irving, Ellen Terry and the whole Lyceum company have also tendered their services. The following communication from Mr. Irving was read:

BOSTON, Oct. 31, 1884.

My Dear Mr. Palmer:

I have the most sincere pleasure in assuring you, not only for myself, but for Miss Terry of the Lyceum company, that we shall be delighted to take part in the entertainment on Dec. 4. For such an institution as the Actors' Fund it behooves all of us to do our utmost, and it is especially gratifying to think that we shall co-operate in this work with so many admirable artists of your own nation. Believe me, my dear Mr. Palmer, very respectfully yours,

HENRY IRVING.

A letter was also received from Henry Puerner, tendering the services of his orchestra of thirty-five pieces. Mr. Puerner's tender was thankfully accepted.

A letter from Joseph Garvey, Recording Secretary of the Theatrical Mechanics' Association, was read, which offered the services of its members at the benefit. A letter of acceptance, with thanks, was ordered to be sent the Association.

Colonel Sinn reported that a combination benefit could not be arranged for in Brooklyn, but that each theatre would give one. At the Grand Opera House Hearts of Oak would be the attraction; at the Park, The White Slave, at McConnell's, Monte Cristo; at the Novelty, Seven Ravens; at the Lee Avenue, The Silver King.

On motion of Manager Colville, Manager Tillotson was added to the Benefit Committee. By unanimous consent, Benjamin Baker was selected as stage manager.

The subject, prices of admission, was discussed. The discussion ended in the matter being placed in charge of Mr. Colville. Mr. Tillotson was delegated to wait upon the Directors of the Metropolitan Opera House and request the use of that building for the next benefit, in January. The advertising was left to the discretion of President Miner. After it had been ordered that the Benefit Committee meet once a week, the meeting adjourned.

Mr. Harrigan's Latest Satire.

Busily at work putting the finishing touches on his latest new play, Mr. Edward Harrigan was interrupted in the quiet of his study by a call from a MIRROR reporter.

"I have devoted my spare time for three months in writing the play," said Mr. Harrigan, "but have not yet hit upon a title. It will be put in rehearsal on Monday. Many of the dances and songs, and much of the music, by Mr. Braham, have been already rehearsed. The play will not belong to any of the Series. It is an extravagant farce; no pathos in it. Its satire is levelled at the craze for stock speculation by women in the higher walks of life. This exists to a greater extent than people imagine. As in former plays, I have written a part for Mrs. Yeamans. It will be the motive of the piece, with the usual secondary plot. There are women whose judgment in business matters is keener than that of men. The farce is in three acts."

"What role do you essay?"

"I play an Irish veterinary surgeon, or horse-doctor, with a smattering of education, which finds expression in platitudes and extravagant verbosity. Technical terms in brute anatomy and medical Latin, acquired in his curriculum at the Royal Veterinary College in Dublin, interlard his conversation. Such a man I have met. Tony Hart will play an old Irish marketwoman; and he will play it to perfection. John Wild will return to a negro role. The company will be enlarged.

"The first act is laid in a garden-farm at Fort Washington; the second in the Stock Exchange, New York, during the busy hours, and the third in the private residence of the lady speculator, on Washington Heights. A slum on Thompson street will, with other intervening scenes, relieve the color of the three acts."

"When do you put on the new play?"

"From present indications, in about six weeks. There was no falling off in attendance at the Comique during the election excitement. All the visiting 'statesmen' came to see me, and this kept up the average." Continuing, Mr. Harrigan said: "Neither Lavender nor Gilfeather will be revived this season, if it can be avoided. I hope to open next season with the former. It has been rewritten, and is ready to be put on at any time. In case of emergency, The Major will be called upon."

The Usher.

I met a well-known dramatist at the Grand Opera House the other evening, and he confided to my opinion that Shadows of a Great City is the best local melodrama that has been given us in a long time. "I'm glad to see," said he, "that you've swung around to my views in regard to American and foreign playwrights. I told you five years ago that you'd come to think by-and-bye that we cannot afford to harbor imported trash at the expense of good native productions." The worthy dramatist's memory is very bad. He forgets that THE MIRROR has persistently and stalwartly advocated the encouragement of the home article, and has also maintained the necessity for some cast-iron international copyright laws to protect the rights of our home authors, and those of England as well. At the same time this paper has never hidden the opinion that good plays written abroad should find a welcome here. It is to the miserable muck with which we have been deluged by the writers across the sea that THE MIRROR has objected and still objects. I have repeatedly expressed a desire for the spread of a patriotic feeling among the public in respect to the stage—that is, a broad patriotism which heartily encourages our own playwrights without closing our theatres to the better class of plays sent to us from abroad.

* * *

For the purposes of dramatic effect, the arrangement of the Blackwell's Island scene answers the purpose very well, but it is a perversion of the original locality. The prisoners' cells on the Island are not situated beneath the pauper ward. And yet in Shadows of a Great City this peculiar blending of separate institutions is effected. I am also willing to allow the dramatist a fair amount of license in traversing the waters from the prison to the rock in Hellgate, but the journey, with panoramic effects, is altogether too brief to satisfy the spectator who has a sneaking regard for probability. Fortunately, the top-tier boys on Monday evening were phenomenally ignorant of the geographical features of the little isle and its adjacent waters, for they applauded the scene, with its cleverly contrived mechanical effects, to the echo. If it goes with the New York gallery god, it may be relied on to pass muster with his provincial brother. And yet the rest of the production is so complete that I wish this error were corrected.

* * *

Last week the name of Mr. Stoddart appeared under his picture on the front page as John H. Stoddart. Now, he was christened James H., and he naturally prefers it to any other name which the jovial compositor, in the generosity of his heart, chooses to give him. Stoddart has been playing for a good many years, and I would pardon him if he entertained the idea that his reputation had penetrated to the theatrical printer's case. But such is fame. He must not feel aggrieved if the backdoor keeper over at the Union Square takes him for a stranger and denies him admittance behind the scenes some night.

* * *

There is seldom a new departure announced that somebody doesn't rise up and take away the glory of novelty by revealing the fact that it has been done before. This is so in the case of the lively little lady, Bessie Bernard, who has been engaged to go out in advance agent by W. W. Kelly. I have received a letter from Mrs. E. L. Fernandez, who says: "I would ask you to give space to the fact that the first female press agent in this country was sent out by the enterprising Frohman brothers in advance of May Blossom, and I was that agent. I found the work very pleasant, and I was treated with great respect by the newspaper men of Philadelphia and Boston." Mrs. Fernandez does not give the date of her exploit, but of course it is since the M. S. piece went on the road. Miss Bernard still, I believe, can claim the distinction of being the first female advance agent, for she filled a position of that sort with Rose Eytinge last year.

Nice and Warm.

One of the greatest French farcical comedies produced in Paris during the last decade is Trois Femmes pour un Mari, which has held the boards of the Cluny Theatre since October, 1883, and is still the best drawing attraction in that city. Manager W. A. Edwards has secured an admirable adaptation of the play, which he will put upon the road Dec. 15, under the title of Nice and Warm, with a strong company. The following well-known actors have already been engaged: J. B. Polk, D. G. Longworth, J. J. Wallace, Charles Fenn, Burt Wallace, Reginald Martin, William A. Lavelle, Julia A. Polk, Annie Deland, Mary Gray, Sophie Lingard, Edith Ainsworth, and Henrietta and Charlotte St. Felix.

The Union Square Theatre has also an adaptation of this play, which the management contemplate rendering at an early day under the title of Three Wives.

Mr. Edwards has already booked time in Brooklyn, Williamsburg, Cincinnati, Chicago, Louisville, San Francisco and other cities.

The New York Ideals.

On Dec. 1 the New York Ideal Opera company will begin its fifth season under the management of Mr. Roland G. I. Barrow. Yesterday that gentleman gave a MIRROR reporter an outline of his intentions, and detailed the preparations he had made for the season. Said he,

"I have engaged Francesca Guthrie and Janet Edmondson, who will alternate leading roles; Louise Searle, Augusta Roche, Kate Stubes, Lillian Greer, Sidney Haven, Emily Pearl, Ellie Ryse, W. H. Seymour, James A. Gilbert, Henry Hoshaw, Willet Seaman, O. W. Kyle and Kirtland Calhoun. Nearly all of them are well-known singers. The chorus will number twenty-four, all strong vocally, and containing the prettiest girls I could find. S. Magnus Davis is my business manager; E. J. Durvel, treasurer; J. W. Arnold, advance agent; W. M. Taylor, musical director.

"All the dresses are new, and I have been to an expense of more than $5,000 for the outfit and scenery. The repertoire includes Giroflé-Girofla, Madame Angot, Fanfan, Chimes of Normandy, Fra Diavolo, Grand Duchess, La Perichole, If necessary, I will do several of the Gilbert and Sullivan operas. Nell Gwynne will also be done, with a new libretto specially written.

"I think that with such materials and the proof of my ability given in Canada during the Summer to produce opera in good style, I may rest assured of success. I am booking time slowly, as I know that when my first dates have been filled I will get better terms."

Mr. Palmer's Victory.

Entering French and Son's office yesterday, a MIRROR reporter found the junior partner in a very pleasant state of mind. "Mr. Palmer and myself," he said, "have at last succeeded in getting a verdict against Manager R. M. Field, of the Bowdoin Museum, who has been playing The Private Secretary under the title Nunky. The litigation has been somewhat tedious, but victory is ours. I have had many transactions with Mr. Field and was surprised at his conduct. He is permanently restrained from playing Nunky."

"Who owns the right of the piece in this country, Mr. French?"

"Mr. Palmer and myself own each a half. We will now proceed against Mr. Field for damages. He will find himself put to great expense."

Ex-Judge Dittenhoefer, of this city, and Augustus Russ, of Boston, were Mr. Palmer's counsel. Mr. Field had one company on the New England circuit playing Nunky, and was about to start out another with Sol Smith Russell at its head. Mr. Russell closed his season in Milwaukee last week and came East expressly to appear in the new play. It is believed that Mr. Field will bow acquiescence to Judge Coit's decision.

London Gossip.

LONDON, Nov. 8.

At the Holborn Theatre we are shortly to have Augustin Daly's clever play of Pique, the bright adaptation of Miss Florence Marryat's novel, "Her Lord and Master." It is said there will be a good company, and that a provincial star will do Mabel Renfrew. I doubt, however, that Miss Davenport's great hit in this part can ever be equalled here or in America by any other artist.

Speaking of American dramatists and dramas suggests Mr. Bronson Howard, though, as he now resides permanently in London, he may prefer, and quite properly, to be regarded as a British subject. His play, Young Mrs. Winthrop, has been produced at the Court Theatre. The critics speak well of the manner in which Howard has worked out rather a slender plot into a play instead of a character sketch. Lydia Foote, always delightful, played charmingly the hero's mother. Mrs. John Wood did not do Mrs. Dick Chetwynd as delicately as did Mrs. Agnes Booth in New York. It gained in broad, rather vulgar comedy, but lost in fine, true comedy touches. Rose Norreys, of Wyndham company fame, did the rather colorless role of the blind girl capitally. This play would have run more smoothly had it been interpreted by an absolutely American company.

American plays or players, whether in song or drama, seem to be the fashion in London. Last evening Miss Nevada, an American girl, made her debut before a London public in Mr. MacKenzie's masterpiece, The Rose of Sharon, which she had done successfully before in October at the Twenty-first Triennial Festival at Norwich. St. James' Hall was packed last evening with a critical and fashionable audience. Mlle. Nevada scored a tremendous success, fully justifying the initial triumph in Norwich. Hilda Wilson, a delightful contralto singer, was also happy in her various solos, and Mr. Santley was, as always, capable and earnest. Orsmonde are very popular items of musical patois in London, attracting crowded audiences. The young prima donna soon tours the United States, and will doubtless meet with all deserved success—certainly if her success over here is any sign of the future.

From contralto to manic-will vocalism and vocalism in a long and cruel descent doubtless, yet one cannot write of music and execution and fail to remember the sublime oratorio writer, Gounod, and in direct sequence Mrs. Weldon (ex-Gounod) immediately looks up severely. This irrepressible female has once more been figuring in court, this last time in bringing an action for libel against the *Topical Times*. She travels in good company, for Lillian Russell and Edward Solomon have also "gone for" the same paper.

One of the brightest dramatic critics London has known was the late Dutton Cook, whose place I fear will never be exactly filled. He wrote charming books on stage love and stagecraft, and was an authority on all historical drama. His widow is a fine musician, and as she is not possessed of great pecuniary riches, her musical talents now serve her most practically. Through the efforts of her late husband's influential friends, she has this week received the lucrative and agreeable appointment of Professor of the Pianoforte at the Guildhall School of Music.

The writer of a successful play, whether he be a critic or no, is a fortunate man. Hugh Conway, author of Called Back, is on the flood-tide of success. A month ago he began another novel, in one of the English magazines, called "A Family Affair," negotiations for the dramatization of which are already under way.

Straying into an editorial sanctum, a few days since, I glanced over the proof-sheets of an admirable screed for the November *Society*, by Howard Paul, critic and journalist, entitled "Should Ladies Dine in Public?" The essay is original in treatment and couched in elegant English.

Another actress and manageress, Mrs. Kendal, who has lately taken to the quill, cut in on G. P. Box at a matinee lately, and was very demonstrative in her applause. The occasion was found to be in some allusion on the stage in the plot of the play to the manner in which dramatic criticisms are paid for sometimes by the actress herself. The stage heroine produces her cash-box, and asks a society paper interviewer how much it will cost to suppress certain details and innuendoes concerning her private life. He says: "Let me see. Two columns and a half—twenty pounds." The audience seemed to see some hidden meaning in this line and received it with enthusiasm. Miss L'Estrange, the "star" actress represented in the play, immediately produces the required twenty pounds. The critic, one Shubrook, then explains that this will insure an insertion of the favorable notice desired; but "the rising young man" who has penned the "slate," including personal character details, also unfavorable dramatic criticism, must be remunerated, else he will print the same somewhere else. So another ten pounds is extracted. Finally, the actress is forced to buy a year's subscription to the paper, and all this to earn an "unbiased criticism from the press." Everybody who listened was amused, and many thought it "an o'er true tale." I think "we" in America may have heard of such doings in certain so-called dramatic newspapers.

I turn from dramatic highwaymen to those of the mimic stage. George Sanger is to reopen Astley's this winter with a grand revival of Dick Turpin, the bold highwayman, to be escorted by a most comely damsel. Astley's is an old stand-by here, as was our old Bowery Theatre to the New Yorker. On its stage some noted men and women in the dim past have executed their little hour, and here now, as ever, the amusement-seeker gets his full "penny-worth" of acting. The last old provincial favorite seen here of note was Miss Sophie Miles, once an American favorite, a capable actress who, had she not, like many another one, been handicapped with a miserable bully of an actor-husband, would have long since risen to the stage eminence she so richly deserved.

Some actresses are fortunate in the selection of their lords, however. Alma Murray (Mrs. Alfred Forman) is one of these happy exceptions. She is a very happy wife and mother, and a sweet, amiable, exemplary woman, as well as always a painstaking, conscientious actress. She has been for several months leading lady at Mrs. Conover's Olympic. The 20th of this month the Browning Society perform Mr. Browning's In a Balcony, in which Alma Murray plays the tender role of Constance. Nora Gerstenberg retains her part of the Queen, provided her health will permit.

An actress, like other people, will give out physically at times. Alice Eaton, who has made great success in Our Babes at Toole's, is seriously ill, and has resigned her part indefinitely; and the news also reaches me that Ada Cavendish is in a precarious condition, at her London residence, from acute nervous fever and prostration.

To return to the Olympic. Mrs. Annie Conover, nothing daunted by her heavy pecuniary losses as a manageress, this evening revives Twins at her theatre, and avows her faith in the Olympic eventually winning dramatic and pecuniary success. She herself intends to create a leading emotional part in a new and original play which she will soon produce at her theatre. I think her unwise in this, as do all her truest friends. She is a clever woman, an honorable and liberal manageress, but as an actress I fear she will never prove a success—at all events in emotional roles.

One of the latest bits of news I hear gossiped is that Miss Finney-Garmoyle-Fortescue is intending to star through America. My goodness! have we not had enough of her sort I should like to know? Yet I presume Americans will flock to see this curiosity as they flocked to see that other stage beauty, the fair Lillian Langtry.

No "London Gossip" would be complete without a glance at "Our Mary's" latest Lyceum labor in the part of Juliet, in Shakespeare's sublime and much-tampered play. The house on the opening night was well filled with that unconventional, "here-do-you-do" sort of a house, very unlike the swell Lyceum audiences of the days of Henry Irving. Well, I don't see that Miss Anderson was much worse as Juliet than she was about eight years ago in New York, save which the late Hart Jackson remarked once to me: "She was very funny as Juliet, and her graves were funnier." Well, she was still "funny" as Juliet, but her graves were most beautiful and haunting. Why dwell longer on this ambitious young woman? We all know that to express deep feeling she uses guttural tones; to convey strong excitement, she runs and runs like an inmate of a Bedlam ward. She did a commendable thing backward on the bed, which caused her a moment to endanger her skull, and once a thrill of apprehension through the audience, lest she had ended her life as well as the act of the play. This was without question the best point Miss Anderson made. Don't, please—don't do it again. But if Miss Anderson cannot play Juliet (and the more intelligent London dramatic-goers and critics think she certainly cannot), no more can Mr. Terriss play Romeo. By the way, what a singular chance coincidence there is between Terriss' sideburns and that of Adelphi Dyas! He is like enough to be that lady's younger brother. The Nurse of Mrs. Stirling was simply perfect, as was the Friar of her son, Arthur Stirling. Mr. Standing, as Mercutio, did Corny Kinsella to Shandonell's Shaughraun by mistake, and as Corny he was excellent. The play was mounted as a spectacular extravaganza, and as such was a success.

One word more and I have done. Considering that "Our Mary" is such a strict Catholic that she won't play Holy Week, she rather swallows the traditional camel "by a huge majority" by allowing an altar on the stage with the reredos of "the Host," and with certain candles cleanly lighted and certain others lighted later on. Also, why allow Terriss to genuflect before the sacred Crucifix and the two, herself and Terriss, go through the sacrament of the marriage service in death above as the curtain descends with the pair bound to the earth before the altar. Surely there is a time and a place for all things, and for myself, as a Church of England woman, having a positive reverence for the Roman Catholic faith in the abstract, this sacrilegious mummery on a stage made me shiver with horror.

A. W.

Professional Doings.

—Marie Lafton was ill and did not appear at Porter's matinee on Tuesday.

—Martha Powrose, under an assumed name, is a member of a Leavitt Remo-Sunday company.

—Lawrence F. Keenan has been engaged by Lena Abeele as second or third heavy in Wanda.

—The father of Steele Mackaye is interested financially in the Lyceum Theatre and School.

—Charles Barton goes to Europe shortly to arrange about the purchase of a new melodrama.

—Rhea will shortly put in rehearsal a new play by M. Meza, author of Yvonne, entitled Arcadia.

—Koster and Bial have purchased a one-act operetta, by Marius de Lazare, called Baby Farming.

—C. H. Smith is forming a comedy company, of which H. W. Ranger is business manager.

—A. M. Palmer is going to proceed against George S. Knight for using a version of The Private Secretary.

—Frank de Vernon has left the Creole company. He says that after being two weeks on the road Clayburgh desired to reduce his salary.

—Elsie Devere was offered an engagement to join Nat Goodwin's company, but declined it as she had no confidence in her singing voice.

—John P. Smith opens his season with R. E. Graham at Washington on the 24th. Rose Stuart, a California actress, is engaged for the company.

—Harry Blessing is at liberty for press work for city theatres or traveling companies. He has had plenty of experience and can give references.

—The artists for the next Casino Sunday concert will be selected from the Mapleson company. Michael Banner, the boy violinist, will appear.

—Samuel Reed and his wife (Marie Bockel) are considering which is the better—to take a small company on the road or wait until something turns up.

—Manager Henderson, of Jersey City, is forming an opera company to play The Mascotte and other pieces. Tillie McHenry has been engaged.

—Frank Long was served with an injunction on Thursday last by Sinbad Bull Kelly, restraining him from playing A Friendly Tip. He had everything ready, company engaged and dates made. The case will drive further into the courts.

—George Paxton has arranged to bring out a couple of weeks hence L'Oiseau Bleu at the New Park. The adaptation was made by Marius de Lazare. Emma Carson is to sing the leading role. New scenery and dresses are to be provided.

—Tally-Ho is in rehearsal by R. L. Downing and his company. The company includes William Herbert, Henry Herman, Julius Kahn, May Wentcott, Clara Jackson and others. The season begins at Christmas and lasts for sixteen weeks.

—Edwin Booth's repertoire this season consists of King Lear, Othello, Hamlet, Macbeth, Richelieu, The Fool's Revenge, Richard III, and the Merchant of Venice. Revivals of Brutus, The Apostate, Richard II, and the Iron Chest are in contemplation.

—Several of the Well-Fed Dora company called at THE MIRROR office during the past few days to complain of their treatment by the Fortescue management. Instead of returning them to New York on the disbandment, they were handed over to Leavitt's Adamless Eden company to join the chorus of that attractive organization.

—The season of Harris' Opera company having been so good, the manager is about to organize another company.

—Last week Lee Goldmark obtained an injunction against C. H. Thorne and Co compelling that firm from selling the music of The Lovely Galatea.

—Miss O'Neill, sister of Mrs. Bouton, the Texas management, will assume control of the Dallas Opera House this season while the latter is in Fort Worth.

—The character of Tommy in Robert Emmet at Chicago was not created by Mr. Ryan as stated but by S. Henry Finney, Mr. Russell's secretary.

—A. W. Mellin, stage manager of the Fulton company, who plays admirably the part of the old homestead, was given a grand complimentary benefit, which he so richly deserved.

—On Friday, Saturday and Monday Richard Mansfield played Frank Thurnwell's part in The Private Secretary at the Madison Square. Mr. Mansfield is the most recent exception to the St. L. rules from amateur circles.

—Manager Alexander informs a MIRROR reporter that A Child of the State is still retained in Kate Claxton's repertoire, the difficulty between George Henry and J. H. Hamlin being settled. It will be played occasionally.

—Florence St. John is receiving a benefit performance on her American visit. Some dozen enthusiasts regarding her are expressing daily. She has offers from the Castle, the Boston Bijou and Boston Museum companies.

—The only person interested in the Comedy Theatre at present is J. Vandenhoff Spalding, who became possessed of it through default of Gale and Spalding. He manages it himself, and has rented it to H. R. Leavitt and others for a short season.

—On Monday night, at the Metropolitan Opera House, the force of ushers was more or less disorganized by the unexpected rush. A well-known police captain and several of his men acted as ushers, and very quickly seated the house.

—There is an agent in New York who for some time past has supplied piano companies with copies of successful plays. Those who are playing Confusion, Hazel Kirke, Pendery's Daughter and other pieces have paid him for the copies.

—Frank D. Lane, a once famous negro minstrel, died at Mt. Clemens, Mich., on Sunday. He was aged fifty-eight. Mr. Lane had been connected with the management of various minstrel companies, some of which bore his name.

—W. A. Thompson's Bunnell Bonbon company is playing in Jersey City. The manager was in town on Monday, and said that the company had been well received everywhere. Return dates at higher terms are offered him, and he looks forward to a fine season.

—The Philadelphia dailies unanimously praise Off to Egypt, which is playing to crowded houses at the Arch Street Theatre in that city. This piece was given a four production over in Brooklyn last week. W. S. Rising and Kate Foley are the leading spirits in it.

—H. S. Taylor is drilling his three brothers Joseph Jefferson and his agency business. He says the latter supports all his expectations, and his list of open dates and chances is increasing. He has not lost a single night, and expects a leading theatre in Chicago in addition to his Brooklyn theatre.

—A student of the Lyceum School, engaged during the day in the business department, secured an engagement in Irving's company as a supernumerary. The stage manager discovered that the gentleman talent and elected him a small part. The Lyceum rules were an obstacle to his accepting it, and he was compelled to decline.

—On Dec. 13 at Washington Joseph Jefferson will close his season and go to his Louisiana plantation for a rest until April 20, when he opens at Lynchburg, Va. His present company is re-engaged. In the meantime, the members will join R. L. Downing to assist in the production of Tally-Ho. Mr. Jefferson has an interest in the venture.

—Perry Meyrell informs a MIRROR reporter that he had a hope of securing the Fantasma engagement at the Fifth Avenue. "We have been able to cancel some of our out-of-town dates," said he, "and are now waiting upon the Fantasma to allow us some of their time here." At the matinees two-thirds of the audiences are children.

—Frank Sanger frankly admits that he is a lucky man. Few managers have progressed so rapidly. All his companies are doing a large business. The Bunch of Keys is causing people sweet at the Mount Morris. Charles Hoyter and Eugene Canfield are evidently the mainstay of the Bunch. And the other two Bunches are little inferior in make-up.

—Lawrence Barrett will play in Chicago for the next three weeks, and after filling engagements in Philadelphia, Baltimore and Washington will come to the Star Theatre for a season of six weeks, opening with Francesca da Rimini. During his New York engagement Mr. Barrett will also be seen in Hamlet, Richelieu, Much Ado About Nothing and Julius Cæsar.

—Madame Januschek has improved greatly in health during her recent rest, and continues her season, beginning at the Haverly Theatre, Chicago, on the 30th. The play My Life has been materially changed since its first performance. An entirely new first act has been written, comedy has been introduced from the beginning, and the star is in the firm belief that the public will like the piece.

—The author of Adonis has concluded to go on the road with one of his skits. It is entitled Two Bad Men. He has entered managerial partnership with Paul Arthur, who will play the light comedy part, while the author will be the other Bad Man—a low comedy character. The play, broadly farcical, is in three acts. The author has expended more time on it than on any previous work. Dates have been secured in Chicago, Boston, Philadelphia and New York. The partners are their own backers. The season will open at Troy on Dec. 15. The company comprises Elvie Seabrooke, Eleanor Dearing, Belle Stokes, Kate Ethel, Thomas Q. Seabrooke, Leslie Miller, and Fred Miller, musical director. Edward Mason will go in advance. Gustave Kerker and Fred Miller have arranged the music.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

[illegible] —W. H. Pabbek, of this city, [illegible]

SARATOGA.

[illegible]

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): [illegible]

UTICA.

Utica Opera House (Theodore L. Yates, manager): [illegible]

City Opera House (Edward Austin, manager): [illegible]

TROY.

Griswold Opera House (S. M. Hickey, manager): [illegible]

Rand's Opera House (J. H. McGrath, manager): [illegible]

Grand Central Theatre (P. Curley, manager): [illegible]

Apollo Hall (James Hearne, manager): [illegible]

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): [illegible]

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): The Tourist co. played to a fair audience [illegible]

HORNELLSVILLE.

Opera House (Wagner and Reis, managers): [illegible]

SCHENECTADY.

Central Garden Theatre: [illegible]

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): [illegible]

ELMIRA.

Opera House (W. E. Bardwell, manager): [illegible]

ALBION.

Village Opera House (C. D. Harris, manager): [illegible]

OSWEGO.

Academy of Music (W. B. Phelps, manager): [illegible]

AMSTERDAM.

Opera House (A. Z. Neil, manager): [illegible]

AUBURN.

Opera House (A. Gibson, proprietor): [illegible]

Academy of Music (E. J. Moore, manager): [illegible]

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): [illegible]

Grand Opera House (Miller and Okey, managers): [illegible]

[illegible]

Madame Sestinick, the skeleton lady; Harry and and Mamie Wood; Eva Lester, Anna Seagoe, Lizzie Leone and Helen Redivere.

Items: T. A. Kennedy, of the Bright Lights [illegible]

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): [illegible]

Items: E. J. Kendrick, advance for Edward Clayburgh's [illegible]

TOLEDO.

Wheeler Opera House (George W. Ellis, manager): [illegible]

DAYTON.

The Grand (Larry H. Reist, manager): Hyde and Behman's Minstrels [illegible]

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): The house was comfortably filled 13th at the first presentation of Our Bachelors by Robson and Crane. It is useless to comment on these people. Suffice it to say that they gave thorough satisfaction. Bartley Campbell's White Slave 20th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The Grotesque Comedy co. (Waldron, Cronin, Martin) in Early to the Morning, 10th, drew the largest house of the season. The Two Johns Comedy co. is booked for 20th and Joseph Murphy, 29th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Hyde and Behman's co. gave a very satisfactory minstrel show 12th to a good house. Smith, Waldron, Cronin and Martin gave a very good performance to a fair house 13th. Hazel Kirke was presented to a large and well-pleased audience 14th. Callender's Minstrels, 20th.

Black's Opera House (Samuel Waldman, manager): Daveene and Austin's attraction will appear Thanksgiving eve, and T. W. Keene for Christmas evening.

LIMA.

Faurot's Opera House (O. E. Latham, manager): Denman Thompson, 13th, to a fair house, against politics. Mr. Thompson is still the same old Josh. Particular mention should be made of Ignacio Martinetti, Edith Murilla, Walter Gale and George A. Beane. The Pilgrim Orchestra was excellent.

TIFFIN.

National Theatre (E. B. Hubbard, manager): Denman Thompson, 12th, to a large and well-pleased audience. The cast is the same as that of last season, with the exception of the role of John Martin, which was assumed by D. D. Bedell. He possesses a very good voice but his acting was rather stiff. The orchestra is immense.

Items: Ed. Sylvester and Jim Griffin, late of Cole's Circus, and Will Beideman, who has been with Robinson, arrived home last week. Sylvester and Madden will give Humpty Dumpty here during the holidays.

CHILLICOTHE.

Masonic Opera House (Lyman W. Orr, manager): The old clown, Dan Rice, delivered a lecture 12th to a small audience. J. Newton Gotthold appeared in his new play, Micaila, 15th, to bad business. Mr. Gotthold won much favor. Pathfinders, 29th.

Item: Frank Mayo appears in this city, 28th, and the managers of both houses are advertising him.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): The Saile-Eckerman Dramatic co. in Streets of New York 10th. Fair house.

Doc: As I read from week to week the bright matter from the pen of my fellow-correspondent at Zanesville, I wonder how the tangets of his quill like his criticisms. While I do not agree with him in some points, yet I like him. Would that more of us were possessed of some of his vim.

XENIA.

Opera House (J. A. Hivling, manager): Grotesque Comedy co., 14th, in Early in the Morning, to fair business. Grimaldi Humpty Dumpty co., 20th.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Rafael Joseffy gave three concerts 6th, 7th and 8th, to large houses. Kate Castleton, 10th week; Rose Eytinge, 17th week.

Tivoli Theatre co. gave its farewell performance 3d. Stevens and Louise go to San Francisco; Bessie King to Boston, and Lee Edgar will be a member of the Casino co.

Item: Jeannie Winston and Arthur Bell are expected 8th.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (H. C. Aschbach, manager): Baylies and Kennedy's Bright Lights appeared 13th, to fair business. The co. throughout is very good. Harry La Rose in his juggling feats on a revolving globe is especially worthy of mention. Joseph Jefferson on 8th, with Professor Goldschmidt, [illegible]

Item: Manager Aschbach has included Ashland, Shenandoah and Mahanoy City, making in all seven towns, in his circuit, and is meeting with excellent success.

Professor Goldschmidt: A former journalist of this city has written, under the nom de plume of "Fred Ramm," a melodramatic comedy in three acts and five tableaux, entitled Professor Goldschmidt, which, in the judgment of good critics, [illegible] [illegible]

[illegible] Thorne and an accomplice [illegible]

PITTSBURG.

Opera House (John A. Ellsler, manager): Morris and Bock's Power of Money closed a week of light business, 15th. Rice's Surprise Party opens to-night (17th) for the week in A Bottle of Ink. Bartley Campbell's White Slave, 24th.

Library Hall (Fred A. Parke, manager): Stormbeaten appeared during the week to only fair houses. The play and co. deserved much better business. Harrison and Gourlay, in Skipped by the Light of the Moon, open to-night (17th) with the prospects of a fair house. John T. Raymond, 24th.

Academy (H. W. Williams, manager): The Rentz-Santley co. have been playing during the past week to crowded houses. Hyde and Behman's Minstrels open a week's engagement to-night (17th). This is the first straight minstrel show given in this house since Manager Williams took hold of it. The prospects are good for a large week's business.

Harris Museum (P. Harris, manager): Large business continues to be the rule, and the present week will be no exception, with Charles W. [illegible]'s Circus as the attraction.

Sixth Street Museum: Business continues fair, with the Comet Girl and the Singalese Family as the attractions.

Items: The Two Johns comb. spent Sunday in this city en route to Newcastle, Pa., where they open tonight (17th). —Edward Clayburgh, the prince of dressers, was in the city last week. —Manager Williams and wife returned from New York, 13th. —Forepaugh's Menagerie will be added to the Sixth Street Museum shortly. —George B. Dalzell, of this city, will join Duprez and Benedict's Minstrels next month. —It is rumored that Manager Parke will shortly take unto himself a wife.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Wilbur Opera co., in Giroflé-Girofla, 10th, to a large house, considering a political demonstration. The audience expressed its satisfaction by frequent applause. Susie Kerwin, Georgie Knowlton and Annie Somerville were charming. Ed. Chapman, J. E. Conly, C. F. Black and J. E. Brand were admired. Miss Grant has been added to the co. Callender's Minstrels drew a fair but enthusiastic house, 12th. Jumbo Davis, 13th, to his usual immense but not over-refined audience. Power of Money, 22d; Mr. and Mrs. George S. Knight, 25th; The fair Lena Aberle, 27th.

BETHLEHEM.

Since the destruction by fire of our Opera House a few weeks ago, our theatre-goers have learned what it is to be without a playhouse, and much regret not having given it the patronage due it when they had the chance. Manager Aschbach has arranged it with the Lehigh Valley Railroad so that persons visiting plays in Allentown can return home the same night, and not a few of our people avail themselves of the opportunity. It has been decided to rebuild the house, the same to be finished for the season of 1885-6.

YORK.

York Opera House (Adams and Dale, managers): Peck's Bad Boy, 13th, to the smallest audience that ever attended a performance in this house. The attraction merited better. Joseph Jefferson, 22d; Equine Paradox, week of 24th.

EASTON.

Opera House (William Shultz, manager): Entire week taken up by Professor Bartholomew with Equine Paradox. Crowded houses have been the rule, and the entertainment a very wonderful one.

HARRISBURG.

Opera House (Markley and Tice, managers): Kennedy and Baylies' Bright Lights 10th to a small house. The performance was very good and gave satisfaction. Callender's Minstrels 12th to a house filled to every part. The programme was one rich in originality and caused much amusement. Manager Billy Welch, who is a native of this city, appeared before the audience and thanked them for their attendance, at the same time telling them he was feeling good, both in health and spirits.

READING.

Grand Opera House (George M. Miller, manager): Jumbo Davis, the Diamond King, appeared, 11th, to a large "Uncle Tom" audience. The band was much enjoyed. The usual giveaway was exhibited in the street. Power of Money, 15th and 17th; Kate Claxton, 21st.

Academy of Music (John D. Mishler, manager): Peck's Bad Boy Comedy co. appeared 11th, to a large house. Harry Kelly and Louise Fontainbleau take Lillian and Frank White's place in the co. Baylies and Kennedy's Bright Lights, 12th, drew a light house. Performance very weak. Equine Paradox week of 17th.

NEWCASTLE.

Opera House (R. M. Allen, manager): The Two Johns had a full house, 13th. Campbell's White Slave, 22d; Boucicault, in The Shaughraun, 25th.

Item: The jolly Pierce L. Davis, advance of White Slave co., is in town.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Jumbo Davis tramped through a performance 13th, to a house filled from pit to dome. The brass band, with its fine selections and solos, is the feature of the "show." Baylies and Kennedy's Bright Lights, 17th, to light business. This co. embraces some excellent talent in the specialty line, and should employ a good orchestra, or at least a leader, as the entire performance falls flat with such execrable accompaniment as was furnished them by our home "talent." The stage manager, Mr. LaRose, could improve upon the co. by devoting more time to the training of his people, and in not so much to seeking applause for his own business. Silver King, 20th; World, 22d.

PITTSTON.

Music Hall (Mr. Evans, manager): Baylies and Kennedy's Bright Lights gave one of the best variety shows ever seen in this town to a middling-sized house, 13th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): This week, Bennett and Moulton's Comic Opera co. will produce The Mascotte, Olivette, Billee Taylor, Chimes of Normandy, Magic Slipper and Pinafore. The week of 24th, Seven Ravens.

Providence Opera House (G. H. Hackett, manager): This week will be seen Ford's Standard Opera co. in A Night in Venice. Thanksgiving week the Boston Theatre co. will present Youth. The first half of last week Mr. and Mrs. George S. Knight with a fair co. presented Baron Rudolph. Over the Garden Wall and The New Secretary to fair small houses.

Theatre Comique (Hopkins and Morrow, managers): Acrobats, 17th. Arlotta and Corey, the [illegible] [illegible] Leslie Elliott, John Le Voy, John and James Farrell and Ben Collins. [illegible] The Comedie made the hit of the week. [illegible] The Acme Trio was [illegible].

Dime Museum: Lottie Barney Nelson, Lewis and McCoy, Leopold and Bunnell, Nellie and Cora Bland, [illegible] Coleman and McCaffrey, Almira the Hudson Sisters, and the Watson children.

Items: William Wheeler, the lecturer at the Dime Museum, left Saturday night to join Mrs. Tom Thumb's comb. Mr. Wheeler has made many friends during his stay here, and all wish him success.—The marriage of Harry G. F. Callender to Miss Fannie Briggs was celebrated at East Providence last week.—William B. White has become proprietor of the Sans Souci Garden. Mr. White also has sole management of Rigelow Garden, Worcester, and Front Street Garden, Holyoke.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Barney McAuley played A Messenger from Jarvis Section, 10th, to poor business. The support was miserable, and the stage management would disgrace a third-rate amateur co. The Jerseyman was presented for the first time in Charleston, 11th. The audience, though small, seemed well pleased with the performance, and Mr. McAuley and Lillian Chantore were called before the curtain at the close of the second act. Ford's English Opera co. opened a week's engagement 12th, with Bohemian Girl. Only fair business. Owing to some mishap the arrangement of the cast had to be changed, and the opera was not so well given as usual. Still, the choruses were well sung, and the audience seemed to enjoy the rendition. Giroflé was sung to a small audience, 13th. The opera was rendered in better style than was Bohemian Girl. Nell Gwynne, 14th, to fair business. The acting of George Denham as the Beadle was enthusiastically applauded. Zelda Seguin is a charming actress, with a fine contralto voice. She gave Nell Gwynne in fine style. Giroflé was repeated, 15th, at matinee and evening, to good business.

Items: Barney McAuley was ailing while in Charleston, but did not fail to meet his stage engagements, although it was with much difficulty that he went through his work. Night of 10th he was several times on the verge of swooning.

COLUMBIA.

Opera House (Eugene Cramer, manager): The Sea of Ice was given here, 11th, 12th, 13th and 14th, under the supervision of the manager, with elaborate scenery painted expressly for the piece. The costuming was furnished by Coles and Co., New York. The following professionals were in the cast: Eugene Cramer as Delorme, May Lovell as Ogarita, and Mrs. Cramer as Madam ——. The rest of the cast by the best amateurs of the city. The house was packed at each performance.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): Lizzie May Ulmer in Dad's Girl, 10th, 11th, 12th, to only fair business. Company in support very good. Lillian Brown's Jollities, which were booked for last three nights of week, cancelled at last moment.

People's Theatre (Harry Walker, manager): Attractions same as last week, with addition of May Smith, Lizzie Whalen and Quenettes.

Item: At session of Elks last Sunday night, Harry Walker was presented with a diamond pin as testimonial for the interest he has taken in the lodge since its organization.

PULASKI.

Our town has just been visited by one of the most charming little actresses now travelling—Patti Rosa—who came like a thrilling stream of delicious music, that set the blood to tingling, the nerves to quivering, and the feet to dancing. She burst upon the audience like a gushing, streaming headlight of merriment, that never lost its brilliancy from first to last. The support was excellent. C. W. Lever and E. L. Williams are deserving of special mention. Notwithstanding that the performance was cut short, the large audience were loud in praises. We had Bella Moore in A Mountain Pink, 14th. Another bright light.

CHATTANOOGA.

James Hall (Stoops Brothers, managers): W. A. Mestayer in We, Us & Co., 12th; did a fair business. T. P. W. Minstrels, 8th; had a very small audience. Fanny Louise Buckingham in Mazeppa, 14th, to a good house. B. McAuley, 20th.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): John Rickaby's co. in Pavements of Paris 12th, to a good house. This is one of the best scenic dramas seen here this season.

TEXAS.

AUSTIN.

Millett's Opera House (F. Millett, manager): C. B. Bishop appeared 10th in his new play, A Case of Wine, by Charles H. Hoyt, author of A Bunch of Keys, Rag Baby, etc., before a discouragingly small and disappointed audience. The work is intended as a political satire, but is without pith, point or plot, and falls far short of the former efforts of Mr. Hoyt. The story is as follows: A wealthy and quiet-loving old cattleman of Idaho, Elijah Cassard, Sr., is elected to Congress during his absence from home, and, much against his will, he positively refuses to accept, but is forced to yield by his constituents at the muzzles of shotguns. After reaching Washington he is set upon by lobbyists and other political engineers, most prominent among whom are the gentler sex. The seeming disinterested attentions of the latter completely enthral the old man. He becomes so infatuated with Washington that he comes to the conclusion that the life of a Congressman is the zenith of happiness. He attempts to secure a big appropriation to improve Goose Creek—a narrow and shallow stream—which brings a committee of his constituents to Washington to look into the matter. While there the noisy Honorable dines and wines them, thereby upsetting their former ideas as to his inability and misrepresentation of their interests. They go home thoroughly imbued with the idea that Cassard is the greatest statesman living. The play is interspersed with numerous political hits, songs, sketches, etc., making a conglomeration of eccentricities, but not of sufficient weight to enable the work to be called a first class production. Mr. Bishop, as Elijah Cassard, Sr., made the most of his part, but there was little in it to catch public favor. The other members of the co. creditably performed their parts, but no opportunity was given them to display any marked talent or ability. On Tuesday evening, there being only fifteen or twenty people in the house, no performance was given. This in part, however, was due to the inclement weather, rain setting in at noon and continuing steadily until midnight. Following is the cast of A Case of Wine:

Elijah Cassard, Sr.	C. B. Bishop
Elijah Cassard, Jr.	Charles J. Bishop
Thos. J. Cook, Esq., political boss	Eugene Eberle
Dan Maguire, politician	W. Brown
Jack McClatchie	L. M. Martel
Lieutenant Arthur Bryton, U. S. A.	Clark Earl
Duke Marble, Esq., lobbyist	Charles Draper
Col. Ebenezer Pepper, U.S.A. (retired)	Chas. Dyas
Colonel Tom Woodcutter, M. C.	Clark Earl
Bucephalus Moriarty, colored waiter	Master Charles Reuser
Dave Hustin, } politicians	H. Ogden
Dan York, }	W. C. Gaines
Miss Dinie Sparks, female lobbyist	Kenyon Tilton
Mrs. Elijah Cassard	Mrs. M. E. Benham
Eugenie Cassard	Kitty Dudley
Mrs. Aurelia Pepper, female suffragist	Lillian Parker

The Romany Rye, 12th and 13th, to good houses. Excellent performance. Scenery the finest seen this season.

GALVESTON.

Tremont Opera House (H. Greenwald, manager): Lilly Clay's Troupe of Ladies Only appeared 6th before a large house. An Adamless Eden is almost beyond the pale of criticism. If there be any genuine merit in it it would take Sam Weller's double-extra-million magnifying glass to discover it. The ladies, of course, were attired in their smallest, to which circumstance may be attributed the pronounced plurality of elderly heads of families without the partners of their joys and sorrows. Gus Williams opened a four nights' engagement 9th with One of the Finest. The warmth of his reception demonstrated that the lustre of his reputation has not dimmed. The rush of incident and sequence of events in One of the Finest would, perhaps, astonish a staid orthodox comedian, but still it is an agreeable trifle that makes a convenient setting for the genius of Mr. Williams' specialties.

TYLER.

Albertson's Opera House (F. Albertson, manager): Only a Woman's Heart co., 7th. Despite political excitement fair business was done. The play was voted a success. Newton Beers, as Roger, the Tramp, was the feature of the performance. The success of the play has been phenomenal throughout Texas. Bread Upon the Waters, 21st.

Item: The little dog belonging to Newton Beers died while in this city. He was a valuable animal, having been trained as the companion of Roger, the Tramp. The Mirror correspondent returns thanks to Mr. Beers for favors.

Arena: S. H. Barrett's circus gave two entertainments on 8th to very poor business. The Atlantic and Pacific Circus is billed for 23d.

DALLAS.

Opera House (Charles Brunn, manager): Romany Rye, 7th and 8th, to light houses. Too much election. Thomas W. Keene presented Richard III., Hamlet and Othello, 10th, 11th and 12th, to good houses.

FORT WORTH.

Fort Worth Opera House (Geo. Charles Beaton, manager): Thomas W. Keene appeared 7th and 8th in Hamlet, Othello, and Romeo and Juliet. The excitement attendant on the uncertainty of the election kept the majority of the people at the bulletin boards, and, in consequence, the tragedian did not draw so well as was anticipated or as he deserved. His Hamlet was the most finished production of the three performances, and a decided improvement on his interpretation of the role last year. His support was less than the standard, if we except Constance Hamblin. Tony Denier's Humpty Dumpty, with its new pantomime additions and the introduction of specialties, delighted a full house, 10th.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Slagle, manager): Barney McAuley, 5th; good house. The star was too much "how come you so" to do justice to the Jerseyman. People in this modern district don't want—must have—acting mixed with too much "hard-hat." Fanny Louise Buckingham, under J. F. Ford's management, opened in Mazeppa 6th, to good house. Rest of week, French Spy, and eleven lighter, to light business. Miss Buckingham was excellent; support only so-so. Bunch of Keys (Flora Moore), 10th; good business considering political excitement.

RICHMOND.

Theatre (W. T. Powell, manager): Leonard was produced 13th, 14th and 15th, with Maude Granger and Gustavus Levick in the leading roles. The house was crowded every night. The Wilbur Opera co. begins an engagement of four nights on the 19th.

Dime Museum: Baron Opera co. closed a very successful engagement of two weeks, 15th. Arne Walker's Dramatic co. in The Two Orphans opens 17th, for one week.

PETERSBURG.

Academy of Music (John B. Kge, manager): Flora Moore's Bunch of Keys co. delighted a large audience 13th.

Item: The new Variety Hall is rapidly approaching completion. It will be opened Dec. 1.

DANVILLE.

Pace's Opera House (Ellyson Brothers, managers): Flora Moore's Bunch of Keys played to small houses 12th.

Items: Flora Moore, while in Columbia, S. C., bought the noted parrot, "Joe," for the sum of $100. The parrot talks very plainly and fluently.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Leavitt's Star Specialty, 10th, to very good business. Two Johns co., 11th and 12th, to good houses. Kept their audience in laughter all evening. Hyde and Behman's Minstrels for two performances, matinee and night of 15th, to a crowded house at both performances. Hanlon's, 27th and 28th.

Academy of Music (Charley Shay, manager): Professor Granger, an Exposer of Spiritualism, appeared this week for three performances to good houses. Farrier's Boston Opera co., 24th, week.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The Two Johns played to a good house, 13th. The play, with its many amusing and laughable incidents, holds its deserved reputation. The Johns, Stewart and Hart, kept the audience in wild applause the entire evening. Mr. Rush added to the weight of the play as the policeman and head waiter. Peter Rice completes the Big Four. All these gentlemen are jolly, good-natured fellows.

Items: John Hart is acquainted in this place, and was in tow of one of the old boys.—At the depot we saw Uncle Dan Rice making himself at home with the boys of the "profession." He was going with them to Marietta to see the show. He will be back here Saturday evening to lecture.—As the west bound train pulled up at the depot, there was more of it; a part of Robinson's Circus co. going home. It did not take long for them to recognize one another, and handshaking was in order. —Creole is the next, on the 20th, and Bella Moore (one of Parkersburg's favorites), Dec. 5.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Edgewood Folks was presented by Sol Smith Russell at matinee and evening performance on the 9th to fair business. The Edgewood season closed here. Mr. Russell and several of the troupe left next day for Boston, where they appear in The Private Secretary. Called Back was presented for the first time in Milwaukee, 10th, by the Madison Square co. The play is the best and the co. the strongest that has appeared here this season. Robert B. Mantell as Gilbert Vaughn gives a strong, manly impersonation, and was heartily encored. C. S. Flockton was rather disappointing as Dr. Ceneri, having no opportunity to show what he could do until the prison scene in the fourth act, when he was called before the curtain. The part of Paolo Macari was excellently taken by W. J. Ferguson. To those who have seen this gentleman in the silly part of the Dude, his acting as the Spy was a revelation. His every look, every gesture, every movement is studied, and really he carries off the honors of the co. Miss Millward proved herself to be a capable actress, and played Pauline well. Marie Burroughs as Mary has little to do, but does that little with an easy grace that is very acceptable. This young lady has one of the sweetest faces that has appeared in Milwaukee in some time. The stage setting was, as usual, excellent.

Academy of Music (Harry Deakin, manager): Zoso, the Magic Queen, was to have received its initial presentation in this city on the 7th, but owing to very rough weather were unable to cross the lake, and did not arrive here until the 8th. When one has said that the scenery is magnificent, the contortions of Alfred Horian wonderful, and the girls pretty, one has said all that can truthfully be said about it. In the dialogue or action of the piece there is nothing worth mentioning. Devil's Auction week of 17th.

Items: The usual variety performance has been drawing good houses at Shamby's. Harry Montague's Comedy co. in The Dude, week of 17th.—Charles R. Gardiner was in the city with the Zoso co.—The Burnese Band, and Hall and Hoey's Specialty co. are among the leading attractions at the Dime Museum this week.—James W. Morrissey was in the city last week making arrangements for the appearance of Rutori, 24th, at the Opera House.—The living game of chess to be played on the Opera House stage, 18th, promises to be very entertaining.—The many friends of the Aca amy will be glad to learn of the contemplated improvements in attached to special to Tom Mirror last week, and that genial Harry Deakin has decided to remain as manager.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Wages of Sin, 7th, to good house. Co. one of the strongest ever came this way. Excellent performance. Charles A. Mosbury gave a fine delineation of that character of George Brand. Charles Overton as Stephen Marler (the villain) acted to perfection. Annie Baldwin, Mrs. Charles Mosbury, Susie Russell and Sara Von Leer admirably sustained their several roles.

Items: I met E. B. Ludlow, manager of the Wages of Sin co., in the lobby of the Opera House the other evening, and he seemed to be not one of the happiest of mortals, the cause of which, I think, I found explained in last week's Mirror—namely, that the co. has not been a remarkably happy family, and that business has been extremely poor.

RACINE.

Blake's Opera House (John T. Vaughan, manager): Sol Smith Russell in Edgewood Folks, 8th. Russell is the same old Tom Dilloway, and drew much applause. Harry Meer's Silver King co., 13th and 14th, to fair houses. J. C. Bungs in the title role captivated the audience. He was repeatedly called. The supporting co. was only fair. Ida Siddons Mastodons, 21st.

Items: Sol Smith Russell says that he has produced Edgewood Folks over 1,500 times. He closes his engagement with the Folks at Milwaukee. Then he will go to Boston to join the Museum Stock Co.

JANESVILLE.

Myers' Opera House (C. L. Mowrey, manager): Margaret Mather appeared in The Hunchback to fair business, 10th. Many of the best attractions which visit us seem to think, as we are only one of the despised one-night stands, it is not necessary to exert themselves to please, and are, unfrequently, first-class companies have given us third-class entertainments. Miss Mather and her co., proved an exception to this rule, giving a careful performance which was considered the most satisfactory entertainment we have had this season. Patti Rosa, who is to be here the 20th, has some very fine paper. The ushers at the Opera House now appear in black dress suits and white caps.

Ida Siddons is booked for Tappin's Hall, 21st.

CANADA.

WINNIPEG.

Princess Opera House: Lizzie Evans opened, 10th, to a large and enthusiastic audience. She was called after each act. Everybody was delighted with this charming little actress. Support good. Fogg's Ferry and Dewdrop divided the week to good business. Miss Evans has been induced to remain four additional nights, producing Maud Muller, 17th and 18th, and an entirely new play, Carmen, 19th and 20th. Manager Sharp announces that he will engage a stock co., with probably [illegible]

W. H. Lytell to manage. Mr. Lytell is a great favorite here. Nothing announced in the near future.

BROCKVILLE.

Opera House (George T. Fulford, manager): Joseph Murphy in Shaun Rhue, 19th, to a fair house. Kerry Gow sold in advance. Agnes Wallace Villa co., 17th and 18th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Rhea week was a failure. The Star opened, 20th, in Yvonne, to a small house. The audiences did not increase to any great extent during the week. It is said Manager Sheppard will be the sufferer, he having purchased the week's business. Joe Murphy, in Kerry Gow and Shaun Rhue, week of 17th.

People's Theatre (Alfred Fisher, manager): House did not open week of 10th, as announced. Billed for 19th, four nights, Haworth's Hibernicon.

HALIFAX.

Academy of Music (H. B. Clarke, manager): John Murray opened, 10th, in Rip Van Winkle, to a large audience. He gave but a fair rendition of the character, and his support was weak, many of them appearing to be rather amateurish. His co. include E. P. Sullivan, Frank Frawley, J. W. Gretton, James F. Jackson, Edmund Page, James M. Crabbwell, T. W. Clark, Jeanette Howell, Marie Jackson, Joseph Law and Gaygane Cushman. The impression made by the co. on the first appearance had a depressing effect on the attendance during the remainder of the week, during which time Coneblerio Hook, London by Night [illegible] Oliver Twist and Chimney Corner were presented.

Lyceum (Robert Clancy, agent): This building has been leased by George Harlow, of Montreal, who believes that he will be able to keep it open two months out of the twelve by giving good entertainments at cheap prices. New scenery is being painted by Linberg and Jenson, Swiss scenic artists, and other improvements are being made. The opening under the new management will be on the 19th, when the co. will include Ainsley Brothers, Webster and Kennedy, Fannie and Frank Carlton, Pauline Alston and Professor Herman.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): With the exception of a local entertainment, Joseph Murphy was the only attraction during the week. The old repertoire, which proved so attractive in the past, was again equal to the occasion and drew very large audiences, 13th and 15th, and matinee. Storm Beaten, 21st and 22d.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Mountain Pink Co. (Bella Moore): Lebanon, Tenn., 20; Gallatin, 21; Bowling Green, Ky., 22; Danville, 24; Richmond, 25; Mt. Sterling, 26; Charleston, W. Va., 27, 28; Ashland, Ky., 29; Gallipolis, O., Dec. 1; Jackson, Mich., 3; Ironton, O., 4; Portsmouth, 5; Marietta, 6; Parkersburg, W. Va., 8th; Athens, O., 9; Chillicothe, 10; Lancaster, 11; Zanesville, 12; Mt. Vernon, 13; Newark, 15; Mansfield, 16; Ashland, 17; Marion, 19; Massillon, 20; Canton, 22; Akron, 23; Youngstown, 24, 25.

A Mountain Pink (Laura E. Dainty): Fort Wayne, Ind., 20; Adrian, Mich., 21; Coldwater, 22; Lansing, 24; Flint, 25; Ypsilanti, 26; Detroit, 27, 28, 29.

Aimee: Philadelphia, 17, week; Dayton, O., 27, 28.

Agnes Wallace-Villa: Brockville, Ont., 20.

Annie Walker Co.: Richmond, Va., 17, week.

Atkinson's Bad Boy Co. No. 1: Portsmouth, N. H., 20; Farmington, 21.

Atkinson's Bad Boy Co. No. 2: Harrisburg, Pa., 20; Lebanon, 21; Pottsville, 22; Mahanoy City, 24; Ashland, 25; Lewisburg, 26; Bloomsburg, 28; Danville, 29.

An Adamless Eden Co.: Memphis, Tenn., 20; Paducah, Ky., 21; Cairo, Ill., 22; Chicago, 24, week; Milwaukee, Dec. 1, week.

Alf Wyman: Ft. Wayne, Ind., 21, 22; Huntington, 24, 25; Peru, 26, 29; Crawfordsville, Dec. 10, 11; Brazil, 15, 16; Sullivan, 19, 20; Vincennes, 22, 23.

Baker and Farron: Dunkirk, N. Y., 20; Erie, Pa., 21; Youngstown, O., 22; Cleveland, 24, week.

Bartley Campbell's White Slave Co.: Sandusky, O., 20; Akron, 21; Newcastle, Pa., 22; Pittsburg, 24, week; Brooklyn, Dec. 1, week; Williamsburg, 8, week; rest, 15, week.

Bartley Campbell's Separation Co.: Rochester, 20, 21, 22; Buffalo, 24, week; Cleveland, Dec. 1, week; Cincinnati, 8, week.

Bartley Campbell's Siberia Co.: Cincinnati, 17, week; Chicago, 24, week; E. Saginaw, Mich., Dec. 1 and 2; Grand Rapids, 3, 4, 5, 6; Columbus, O., 8, week; rest, 15, week; Louisville, 22, week; St. Louis, 29, week; Kansas City, Jan. 5, week.

Brooks and Dickson's La Charbonniere Co.: Louisville, 17, week; Cincinnati, 24, week; Indianapolis, Dec. 1, 2, 3; Terre Haute, 4, 5; Evansville, 6; St. Louis, 8, week.

Beebe and Pringle's Pleasure Party: Fair Haven, Vt., 20; Oreville, 21; Ticonderoga, N. Y., 22; Crown Point, 24; Port Henry, 25; Keeseville, 26; Burlington, Vt., 27; Champlain, N. Y., 28; Plattsburg, 29; Malone, Dec. 1; Canton, 2; Gouverneur, 3; Potsdam, 4; Boonville, 5; Theresa, 6; Lowville, 8.

Boston Museum Nemesis Co. (Sol. Smith Russell): Manchester, N. H., 20; Lowell, Mass., 21; Lynn, 22; Salem, 24; Gloucester, 25; Lawrence, 26, 27; Fall River, 28, 29; New Bedford, Dec. 1; Newport, R. I., 2; Taunton, Mass., 3; Pawtucket, R. I., 4; North Attleboro, Mass., 5; Worcester, 6; Fitchburg, 9; Greenfield, 10; Holyoke, 11; Springfield, 12, 13.

Bunch of Keys (Frank Sanger, manager): Harlem, 17, week; Albany, 24, 25, 26; Syracuse, 27, 28, 29; Rochester, Dec. 1, week; Troy, 8, 9, 10; Providence, 22, week.

Bunch of Keys (Dudley McAdow, manager): Morristown, N. J., 20; Paterson, 21, 22; Yonkers, 24; Poughkeepsie, 25; Rondout, 26; Amsterdam, 27; Saratoga, 28; Burlington, Vt., 29; Ogdensburg, N. Y., Dec. 1; Oswego, 2; Auburn, 3; Elmira, 4; Ithaca, 5; Cortland, 6; Port Jervis, 8; Newburg, 9; Cohoes, 10; Pittsfield, Mass., 11; Bridgeport, Ct., 12; Norwich, 13.

Barney McAuley: Chattanooga, Tenn., 20; Huntsville, Ala., 21; Columbia, Tenn., 22; Lexington, Ky., 24, 25; Frankfort, 26; Louisville, 27, 28, 29; Indianapolis, Ind., 26, 27.

Clara Morris: Detroit, 20, 21, 22.

Chanfrau's Banker's Daughter Co.: Gadsden, Ala., 21; Chattanooga, 22; Knoxville, 24, 25; Murfreesboro, 26; Columbia, 27; Nashville, 28, 29; Clarksville, Dec. 1; Hopkinsville, Ky., 2; Henderson, 3; Owensboro, 4; Paducah, 5; Cairo, Ill., 6; Hot Springs, 11, 12.

Charlotte Thompson: N. Y. City, Dec. 8, two weeks.

C. A. Gardner's Karl Co. (T. C. Lombard, manager): Cedar Rapids, Ia., 20; Muscatine, 21; Clinton, 22; Sterling, 24; Galesburg, 25; Monmouth, 26; Burlington, Ia., 27; Mt. Pleasant, 28; Ft. Madison, 29; Keokuk, Dec. 1; Peoria, Ill., 2; Bloomington, 3; Jacksonville, 4; Springfield, 5; Alton, 6; Centralia, 8; Mattoon, 9; Terre Haute, Ind., 10; Paris, Ill., 11; Danville, 12; Lafayette, 13; Frankfort, 15.

Camille Swain: New Orleans, 17, week; Nashville, 24, 25, 26; Memphis, 27, 28, 29; Little Rock, Dec. 1, 2; Hot Springs, 3, 4, 5; Shreveport, La., 6; Galveston, Tex., 7, 8, 9; Houston, 11, 12, 13; San Antonio, 14, 15, 16.

Called Back Co. (R. B. Mantell): Washington, 17, week; Brooklyn, 24, week.

Corner of London: Baltimore, 17, week.

C. L. Davis: Syracuse, 21, 22; Seneca Falls, 24; Auburn, 25; Utica, 27.

Cavendish's Crusoe Co.: New Castle, Pa., 21.

D. H. Harkins: N. Y. City, Nov. 24.

Dion Boucicault: Indianapolis, 20; Dayton, O., 21; Columbus, 22; Youngstown, 24; Newcastle, Pa., 25; Bradford, 26, 27; Erie, 28; Hornellsville, 29; Toronto, Dec., 1, week; Buffalo, 8, 9, 10; Syracuse, 11; Rochester, 12, 13; Boston, 15, two weeks.

Daniel Bandmann: Albany, 17, week.

Dixey-Rice Burlesque Co.: N. Y. City, Sept. 4—indefinite season.

Dickson's Sketch Club: Bloomington, Ill., 21, 22.

Denman Thompson: Warren, Pa., 20; Jamestown, N. Y., 21; Olean, 22; Hornellsville, 24; Corning, 25; Owego, 26; Elmira, 27; Scranton, Pa., 28; Wilkesbarre, 29; Danville, Dec. 1; Williamsport, 2; Bellefonte, 3; Johnstown, 5; Huntington, 6; Harrisburg, 8; Columbia, 9; Lancaster, 10; Reading, 11; Allentown, 12; Easton, 13; Red Bank, N. J., 15; Stamford, Ct., 16; Willimantic, 17; Norwich, 18; New London, 19; Pawtucket, R. I., 20.

Daly's Aucion: Milwaukee, 17, week; Louisville, 24, week; Cincinnati, Dec. 1, week; Detroit, 8, week; Pittsburg, 15, week; Philadelphia, 22, week.

Dan Sully's Corner Grocery (T. H. Banker, manager): St. Joseph, Mo., 20; Topeka, 21, 22; Terre Haute, Ind., 24; Lafayette, 25; Dayton, O., 26; Columbus, 27, 28, 29; Cleveland, Dec. 1, week; Cincinnati, 8, week; Chicago, 15, week.

Daly's Vacation Co.: Lawrence, Mass., 20; Newport, 21; Waltham, 22; Chicago, 24; Haverhill, 25; Lowell, 26; Brockton, 27; Chicago, 28; Pittsfield, 29.

Davenport's People's Comedy Co.: Kingston, N. Y., 17, week.

Draper's Uncle Tom's Cabin Co.: Louisiana, Mo., 24.

Edwin Booth: Boston, Nov. 17, four weeks.

Evans and Hoey: Williamsburg, 17, week; Buffalo, 24, week.

Edwin Clifford's Co.: Alexandria, Dak. Terr., 24, week; Parker, Dec. 1, week.

Eunice Goodrich's Co.: Emporia, Kas., 24, week.

E. L. Walton: Johnstown, N. Y., 20; Rome, 21; Watertown, 22; Oswego, 24.

Eagle Dramatic Co.: Frankfort, Ind., 17, week.

Fanny Davenport: N. Y. City, 10, five weeks; Philadelphia, Jan. 5, two weeks.

Frank Mayo: Louisville, 17, week; Vincennes, Ind., 24; Terre Haute, 25; Dayton, O., 26; Springfield, 27; Chillicothe, 28; Richmond, Ind., 29; Columbus, Dec. 1, 2, 3.

Florence: Lowell, Mass., 20; Montreal, 24, week; N. Y. City, Dec. 1, two weeks; Brooklyn, 15, week; Poughkeepsie, 22; Hudson, 23; Albany, 24, 25, 26, 27; Baltimore, 29, week; Washington, Jan. 5, week; Philadelphia, 12, week.

F. W. George's U. T. Co.: St. Paul, Minn., 17, week; Minneapolis, 24, week; Iowa, Dec. 1, week; Cedar Rapids, 8, week.

Fanny Louise Buckingham: Savannah, Ga., 20, 21, 22; Charleston, 24, 25, 26.

Frank Weston: Dallas, Tex., 19, 20; Gainesville, 21; Paris, 22, 23; Texarkana, 24; Hot Springs, Ark., 25; Cairo, Ill., 27, 28; Paducah, Ky., 29; Evansville, Dec. 1; Philadelphia, 15, week.

Frank Mayo: Stockton, Mass., 17, week.

Grace Hawthorne: St. Louis, Mo., 17, week.

Geo. Wessells (J. H. Robb, manager): New Orleans, 17, week; Mobile, Ala., 24; Pensacola, 25; Montgomery, 26; Birmingham, 27; Atlanta, Ga., 28, 29; Macon, Dec. 1; Savannah, 2, 3; Charleston, 4, 5, 6; Augusta, Ga., 8; Columbia, S. C., 9; Wilmington, N. C., 10; Goldsboro, 11; Norfolk, Va., 12, 13; Richmond, 15, 16; Hagerstown, Md., 17; Wilmington, Del., 18; Orange, N. J., 19; Paterson, 20; New York City, 22, week; Brooklyn, 29, week.

Grimsted Wonderment: Louisville, Ky., 17, week.

Gilmore's Musical Comedy: Montreal, 10, three weeks.

George C. Miln: San Jose, Cal., 17, 18; Stockton, 19; Sacramento, 20, 21, 22; Reno, Nev., 24; Carson, 25; Virginia, 26; Elko, 27; Ogden, Utah, 28, 29; Salt Lake, Dec. 1, 2, 3; Laramie, W. T., 4; Cheyenne, 5, 6; Greeley, Col., 8; Ft. Collins, 9; Boulder, 10; Central City, 11, 12; Georgetown, 13; Colorado Springs, 15; Pueblo, 16; Salida, 17; Leadville, 18, 19, 20; Denver, 22, week.

Gill and Arthur's Comedy Co.: Troy, N. Y., Dec. 15, 16, 17; Auburn, 18; Syracuse, 19, 20.

Gonsaco Co.: Salt Lake City, 20, 21, 22; Butte City, Mont., 24, week.

Goodwin's Comedy Co. (Smith, Cronin, etc.): Chicago, Dec. 1, week; Brooklyn, 15, week.

Harrigan and Hart's Travelling Co.: Trenton, N. J., 22; Philadelphia, 24, week.

Hill's People's Theatre Co.: Auburn, Nov. 10, three weeks; Canandaigua, Dec. 1, week.

Hanlons: Lafayette, Ind., 20; Logansport, 21; Richmond, 22; Springfield, O., 24; Columbus, 25, 26; Wheeling, W. Va., 27, 28; Akron, O., Dec. 1; Youngstown, 2; McKeesport, Pa., 3; Newcastle, 4; Erie, 5, 6; Buffalo, 8, 9, 10; Cleveland, 11, 12, 13; Pittsburg, 15, week; Baltimore, 22, week; Washington, 29, week.

Harrison-Gourlay Co.: Pittsburg, 17, week; Jackson, Mich., 24; Toledo, O., 25; Adrian, Mich., 26; Detroit, 27, 28, 29; N. Y. City, Dec. 1, week.

Hillyer's Irish Comedy: Jackson, Mich., 17, week.

Hazel Kirke: Evansville, Ind., 20; Terre Haute, 21; Bloomington, Ill., 22; Danville, 24; Champaign, 25; Decatur, 26; Bloomington, 27; Streator, 28; Joliet, 29; Ottawa, Dec. 1.

Henry Irving: N. Y. City, Nov. 10, four weeks; Philadelphia, Dec. 8, two weeks; Pittsburg, 22, week; Cleveland, 29, 30; Detroit, Jan. 1, 3; Chicago, 5, four weeks; Washington, Feb. 2, week; Philadelphia, 9, week; Boston, 16, two weeks; Brooklyn, March 2, week; N. Y. City, March 9, four weeks—close.

Hanlons' Fantasma Co.: N. Y. City, Nov. 10, five weeks.

Harris' Opera Co.: Washington, D. C., Nov. 20, 22; Louisville, Ky., 24, 2 weeks.

Henry T. Chanfrau: Brockton, Mass., 20; Milford, 21; Danbury, Ct., 22.

Heart of Gold Co.: Boston, 17, week; Worcester, Mass., 24; Springfield, 25; Greenfield, 26; Troy, N. Y., 27, 27, 28; Albany, Dec. 1, 2; Saratoga, 3; Amsterdam, 4; Utica, 5, 6.

Herne's Hearts of Oak: Taunton, Mass., 20; Worcester, 21; Fitchburg, 24; Keene, N. H., 25; Manchester, 26; Lynn, Mass., 27; Salem, 28; Lawrence, 29; Brooklyn, Dec. 1, week.

Her Atonement Co.: N. Y. City, 17, week; Philadelphia, 24, week.

Huntley's Dramatic Co.: Columbus, Ga., 21, 23; St. Augustine, 24, 25; Palatka, 26, 27; Sandford, 28, 29; Orlando, Dec. 1, 2, 3; Tampa, 4, 5, 6; Cedar Keys, 8, 9; Gainesville, 10, 11.

In the Ranks Co.: Troy, 20, 21, 22; Brooklyn, 24, week.

Ivanhoe Co.: Montreal, 17, week; Hartford, Ct., 24, 25; New Britain, 26; N. Attleboro, Mass., 27; New London, Ct., 28; Norwich, 29.

J. K. Emmet: Baltimore, 17, week; Philadelphia, 24, week.

Janish: Washington, 17, week; Baltimore, 24, week; Brooklyn, Dec. 15, week; Louisville, 22, week; Chicago, Jan. 5, week; St. Louis, 12, week.

J. B. Studley: Harlem, N. Y. City, 24, week.

Joseph Murphy: Toronto, 10, week; Detroit, Mich., 24, 25, 26; Toledo, O., 27, 28; Lafayette, Ind., 29; St. Louis, Dec. 1, week.

John S. Murphy (Kerry Gow): Warren, O., 20; Youngstown, 21; Alliance, 22; Canton, 24; Massillon, 25; Ravenna, 26; Akron, 27; Newark, Dec. 3.

Josephine Reilly: Columbus, O., 21, 22.

John T. Raymond: Philadelphia, 17, week; Pittsburg, 24, week; Washington, Dec. 1, week.

John A. Stevens: Philadelphia, 17, week.

Joseph Jefferson: Allentown, Pa., 20; Wilmington, Del., 21; York, Pa., 22; Baltimore, 24, week; Philadelphia, Dec. 1, week; Washington, 8, week—close.

Jacques Kruger (Dreams): Denver, 17, week; Topeka, 24; Atchison, 25; Lincoln, Neb., 26; Council Bluffs, Ia., 27; Des Moines, 28, 29; Burlington, Dec. 2.

Katie Putnam: Little Rock, Ark., Nov. 24, 25; Pine Bluffs, 26, 27; Hot Springs, 28, 29.

Knights (Mr. and Mrs. George S.): Williamsport, Pa., 25.

Kate Claxton: Pottsville, 20; Reading, 21; Easton, 22; Williamsburg, 24, week; Pittsburg, Dec. 1, week.

Katie Putnam: Memphis, 20, 21, 22.

Kiralfys' Siberia: Philadelphia, 10, two weeks; Washington, 27, week.

Kiralfys' Excelsior: Cleveland, 17, week; Philadelphia, 24, week.

Kittie Rhoades: Sumter, S. C., 19, 20, 21; Columbia, 22.

Lascelles and Rooney: Catskill, N. Y., 20, 21, 22.

Lillian Olcott: Montgomery, Ala., 21, 22; Huntsville, 25, 26; Chattanooga, 27; Murfreesboro, 28; Hopkinsville, 29; Louisville, Dec. 1, 2, 3; Indianapolis, 4, 5, 6; Danville, Ill., 8; Jacksonville, 9; Little Rock, Ark., 11, 12; Pine Bluff, 13; Hot Springs, 15, 16, 17; Texarkana, 18; Jefferson, Tex., 19; Marshall, 20; Shreveport, La., 22, 23, 24; Marshall, Tex., 25, 26.

Lawrence Barrett: Chicago, 17, three weeks; Baltimore, Dec. 8.

Lights o' London (Eastern): Poughkeepsie, 19, 20; Cohoes, 26.

Lights o' London (Western): Detroit, 17, week; Chicago, 24, week; Grand Rapids, Mich., Dec. 1, 2.

Lynwood Co.: Holyoke, Mass., 20; Northampton, 21; Springfield, 22; Lawrence, 24; Worcester, 26, 27; Woodstock, 28; Bridgeport, 29.

Dec. 1, three weeks.

Lizzie May Ulmer: Lexington, Ky., 21; Frankfort, 22; Louisville, 24, 25, 26; St. Louis, Dec. 1, week; Chicago, 8, week.

Lizzie Evans: Winnipeg, 20; Duluth, 27, 28, 29; St. Paul, Dec. 1, 2, 3; Minneapolis, 4, 5.

Lillian Brown's Jollities: Jackson, Miss., 19, 20; New Orleans, 24, week.

Louis Aldrich (My Partner): Terre Haute, Ind., 20; Danville, Ill., 21; Lafayette, 22; Chicago, 24, week; Logansport, Ind., Dec. 1; Fort Wayne, 2; Richmond, 3; Louisville, 4, 5, 6.

Louise Sylvester: Keokuk, Ia., 20; Burlington, 21, 22; Muscatine, 24; Iowa City, 25; Cedar Rapids, 26, 27, 28; Davenport, 29; Rock Island, Ill., Dec. 1, 2; Moline, 3; Dubuque, Ia., 4, 5; Waterloo, 6; Marshalltown, 8; Des Moines, 9, 10; Monmouth, Ill., 11; Dickson, 12; Ottawa, 13; Aurora, 22, 23; Elgin, 24; Freeport, 25, 26; Kankakee, 27; Michigan City, Ind., 29.

Lotta: Boston, Nov. 10, four weeks.

Louise Pomeroy: Jersey City, 21, 22; Brockton, Mass., Dec. 1.

Little's World Co.: Tunkhannock, Pa., 20; Pittston, 21; Wilkesbarre, 22.

Leonzo: Brooklyn, 17, week; Boston, 24, week; Manchester, N. H., Dec. 1; Brockton, Mass., 2.

Lena Aubrey: Shenandoah, Pa., 19, 20; Mt. Carmel, 21, 22; Philipsburg, 24, 25; Lock Haven, 26; Williamsport, 27; Titusville, 28, 29.

M. B. Curtis: Brooklyn, 17, week; Williamsburg, 24, week; Hudson, Dec. 1; Troy, 2, 3; Newark, N. J., 4, 5, 6.

Mr. and Mrs. McKee Rankin: Williamsburg, 17, week.

May Blossom: Montgomery, Ala., 21; Mobile, 21, 22; New Orleans, 24, week; Memphis, Dec. 1, 2, 3; Nashville, 4, 5, 6; Chicago, 8, week.

Mays' (H. B.) Comedy Co.: Richmond, Va., 24, week.

Milton Nobles: Colorado Springs, 21; Salida, 22; Leadville, 24 to 27; Pueblo, 28; Denver (Tabor), Dec. 1, week; Omaha, 8.

Minnie Maddern: St. Louis, 17, week; Evansville, Ind., 24; Vincennes, 25; Danville, Ill., 26; Lafayette, Ind., 27; Crawfordsville, 28; Dayton, O., 29; Baltimore, Dec. 1, week; N. Y. City, 8, two weeks.

Monte Cristo Co. (O'Neill's): N. Y. City, 17, two weeks; Brooklyn, Dec. 1, week.

Margaret Mather: Kansas City, 20, 21, 22; St. Louis, 24, week.

Mattie Vickers: Council Bluffs, Ia., 20; Creston, 22; St. Joe, Mo., 24.

Maggie Mitchell: Leadville, Col., 19, 20; Pueblo, 21, 22; Kansas City, 24, week; Lincoln, Neb., Dec. 1; Omaha, 2, 3; Des Moines, Ia., 4, 5; Ottumwa, 6; St. Louis, 8, week; Louisville, 15, week; Cincinnati, 22, two weeks.

Mattie Williams: Newport, Ark., 15, week.

Michael Strogoff Co.: Omaha, 19, 20; Lincoln, 21, 22; Denver, 24, week; Kansas City, Dec. 1, week.

Muggs' Landing Co.: Geneva, N. Y., 21; Watkins, 22; Bradford, Pa., 24; Olean, N. Y., 25; Jamestown, 26; Warren, Pa., 27; Corry, 28; Lockport, 29.

Mestayer's Tourists: Cincinnati, 17, week; Dayton, O., 24, 25; Louisville, 27; Indianapolis, 28, 29; St. Joe, Mo., Dec. 12, 13.

Maude Atkinson Co.: Clay Center, Kan., 20, 21, 22.

N. C. Goodwin: Chicago, 17, week; St. Louis, 24, week; Louisville, Dec. 1, week; Cincinnati, 8, week; Dayton, 15, 16; Mansfield, 19; Akron, 20; Brooklyn, 22, week.

Nat. Burbank: Galveston, 20, 21, 22; Brenham, 24; Austin, 25, 26; San Antonio, 27, 28; New Orleans, Dec. 1, week; Mobile, Ala., 8; Pensacola, Fla., 9; Montgomery, Ala., 10; Birmingham, 11; Chattanooga, Tenn., 12; Rome, Ga., 13.

Newton Gotthold: Columbus, O., 19, 20; Mansfield, 21; Canton, 22; New Bedford, 24.

Nobody's Claim Co.: Bradford, Pa., 20; Franklin, 21; Titusville, 22; Sharon, 24; Youngstown, O., 25; Akron, 26; Canton, 27; Mansfield, 28; Urbana, 29; Cincinnati, Dec. 1, week; Richmond, Ind., 8; Fort Wayne, 9; Lafayette, 10; Logansport, 11; Terre Haute, 12; Louisville, 13; St. Louis, 15, week.

Norcross-Fitzgerald Comedy Co.: Little Rock, Ark., 21, 22; Pine Bluffs, 24; Hope, 25; Texarkana, 27; Paris, Tex., 28.

Novelty Sketch Club: Philadelphia, 17, week.

Only a Woman's Heart Co. (Newton Beers): Joplin, Mo., 20; Webber City, 21; Ft. Scott, Kan., 22; Nevada, Mo., 24; Lamar, 25; Carthage, 26; N. Springfield, 27; Rich Hill, 28; Butler, 29; Warrensburg, Dec. 1; Washington, 3; Olney, Ill., 5; Washington, Ind., 6; Louisville, 8, 9; Evansville, Ind., 8; Greenville, 11, 12; Paxton, 13; Toledo, 12, 13; Nevada, 15; Carmen, 16; Bucyrus, 17; Crestline, 18; Clyde, 19; Norwalk, 20.

Only a Farmer's Daughter (Joseph Frank, manager): Chicago, 17, week; Joliet, Ill., 24; Pontiac, 25; Attica, Indiana, 26; Springfield, 27; Jacksonville, 28; Alton, 29; St. Louis, Dec. 1, week; Vandalia, Ill., 8; Effingham, 9; Monticello, 10; Clinton, 11; Monmouth, 12; Streator, 13; Chicago, 15, week.

Ottawa Dove Bennett: New York, 17, week; Brooklyn, 24, week.

Out to Egypt Co.: Philadelphia, 17, week.

Patti Rosa (Margot): Milwaukee, 21, 22, 23; Muskegon, Mich., 25; Big Rapids, 26; Grand Rapids, 27, 28, 29.

Private Secretary Co. (Gillette's): Cincinnati, 17, week; Louisville, 24, 25, 26.

Private Secretary Co. (H. M. Pitt): Nashville, 20, 21, 22.

Private Secretary Co. No. 2: San Francisco, 10, four weeks.

Pauline Markham: Rutland, Vt., 20, 21; Williamsburg, 24, week.

Pavements of Paris Co.: Louisville, 17, week; Cincinnati, 24, week.

Power of Money Co.: Lancaster, Pa., 21; Williamsport, 22; Baltimore, 24, week; Wilmington, Del., Dec. 1, 2.

People's Theatre Co.: Hartford, Ct., 10, two weeks.

Planter's Wife Co. (Eden Carey): Ottumwa, Ia., 20; Hannibal, Mo., 21; Keokuk, Ia., 24; Burlington, 25; Peoria, 26, 27; Rock Island, 28.

Queena Co. (Tillotson and Williams): Newark, O., 26.

Rhea's 9-to-8 Co.: Syracuse, N. Y., 20; Norwich, 21; Lyons, 22; Rochester, 24, week; Warren, Pa., Dec. 5.

Rhea: Toronto, Chatham, Ont., 21; Ann Arbor, Mich., 24; Toledo, O., 25, 26; Detroit, Mich., 27, 28, 29; Lima, O., Dec. 1; Sandusky, 2.

Rag Baby Co.: Detroit, 17, week; Philadelphia, Dec. 8, week.

Rose Eytinge: Portland, Oregon, 17, week.

Roland Reed: Albany, 20, 21, 22; Wilkesbarre, Pa., 26; Scranton, 27; Reading, 28; Mauch Chunk, 29; Philadelphia, Dec. 1, week; Harlem, N. Y., Dec. 8, week.

Robson and Crane: Rochester, N. Y., 18, 19, 20; Troy, 24, 25.

Rainforth-Barry Co.: Buffalo, 17, week; Troy, 24, 25, 26; Manchester, 27; New Haven, 28, 29; Bellows Falls, Vt., Dec. 1; Keene, N. H., 2; Brattleboro, Vt., 3; Greenfield, Mass., 4; Philadelphia, 8, week.

Rice's Surprise Party: Pittsburg, Pa., 17, week; Rochester, N. Y., 24, 25, 26, 27; Bradford, Pa., 28; Akron, O., Nov. 29; Cincinnati, Dec. 1, week; Indianapolis, 8, 9, 10; Milwaukee, 11, 12, 13; St. Louis, 22, week.

Romany Rye Co.: Minneapolis, Minn., 17, week; St. Paul, 24, week; Milwaukee, Dec. 1, week; Chicago, 8, week.

Romany Rye Co. B: Houston, Tex., 20, 21, 22; New Orleans, 24, week; Mobile, Ala., Dec. 1; Montgomery, 3, 4; Eufaula, 5; Columbus, Ga., 6.

R. E. Graham: Washington, 24, week.

Robert McWade: Springfield, Mo., 20.

Rhythm: Chicago, 17 week; Indianapolis, Ind., 24, 25; Louisville, 28, 29; Cincinnati, Dec. 5, 6.

Ranch 10 Co.: Rochester, 21, 22; Albany, 24; Syracuse, 28, 29.

Silver King Co. (F. C. Bangs): Madison, Mich., 19, 20; Rockford, Ill., 21, 22; Dixon, 24; Freeport, 25; Dubuque, 26, 27.

Silver King Co. (De Belleville): Jersey City, 20, 21, 22; N. Y. City, 24, week; Williamsburg, Dec. 1, week.

Seven Ravens Co.: New Haven, 20, 21, 22; Providence, 24, week; Williamsburg, Dec. 1, week.

Strategists Co. (Haverly's): Eufaula, Ala., 19, 20, 21; Troy, 22; Selma, 24; Greenville, 25; Pensacola, Fla., 26, 27; Tallahassee, 29; Gainesville, Dec. 1; Jacksonville, 2, 3, 4; Savannah, Ga., 5, 6; Birmingham, Ala., 8; Meridian, Miss., 9; Jackson, 10; Vicksburg, 12, 13.

Salsbury's Troubadours: St. Louis, 17, week; Sedalia, Mo., 24; Leavenworth, Kan., 25; Kansas City, 26, 27, 28, 29; Topeka, Dec. 1, 2; Lawrence, 3; St. Joe, Mo., 4; Omaha, 5, 6; Denver, 8, week.

Shadows of a Great City Co.: N. Y. City, 17, week; Philadelphia, 24, week; Washington, Dec. 1, week.

Stafford-Foster Co. (Edward Witting, manager): Ithaca, N. Y., 20; Auburn, 21, 22; Oneida, 24; Rome, 25; Ogdensburg, 26, 27; Watertown, 28, 29.

Stone-Heaton Co. (Western): Wheeling, W. Va., 18, 19, 20; Zanesville, O., 21, 22; Columbus, 24, week.

Stone-Heaton Co. (Central): St. Catharines, Ont., 20; Hamilton, 21, 22; Toronto, 24, week.

Spitz-Eberman Co.: Fostoria, O., 20; Findlay, 21; Bay City, 22; Detroit, 24, week; Ft. Wayne, Ind., Dec. 1, week.

Skiff Comedy Co.: Wichita, Kan., 20, 21, 22; Newton, 24, 25, 26; Halstead, Dec. 1, 2, 3; Hutchinson, 4 to 7; Nickerson, 8, 9, 10; McPherson, 11, 12, 13; Emporia, 15.

Stutz Dramatic Co.: Waco (Racon), 17, week.

Standard Dramatic Co.: Suffolk, N. C., 17, week.

Sunny Theatre Co.: South Point, Conn., 20; Ansonia, 21; Stratford, 22; Milford, 24; Fair Haven, 25; Wallingford, 26; New Hartford, 27; Collinsville, 28; Windsor Locks, 29; Winsted, Dec., 1; Thompsonville, 2.

T. W. Keene: San Antonio, Tex., 20, 21, 22; Galveston, 23, 24, 25; Houston, 28, 29; New Orleans, Dec. 1, week.

Thorne's Black Flag Co.: Chicago, 17, week; Cincinnati, 24, week; Detroit, Dec. 1, 2, 3.

Two Johns Co.: Canton, O., 20; Columbus, 21; Delaware, 22; Springfield, O., 24; Urbana, 25; Piqua, 26; Richmond, 28; Ft. Wayne, 29; Cincinnati, Dec. 1, week; Chicago, 8, week.

Wages of Sin Co.: Baltimore, 17, week; Washington, 24, week; Philadelphia, Dec. 1, week.

W. J. Scanlan: Washington, 17, week; Baltimore, 24, week; Philadelphia, Dec. 1, week.

W. E. Sheridan: San Francisco, Nov. 10—indefinite.

Walker Whiteside: Chicago, 17, week.

Wallick's New Bandit King Co.: Andersonville, Ind., 20; Richmond, 21; Dayton, O., 22; Cincinnati, 24, week.

Walsh Comedy Co.: Grand Rapids, Mich., 17, week.

Young Mrs. Winthrop Co.: N. Y. City, 17, week; Brooklyn, 24, week.

Zanita (Tompkins and Hill's): Boston, 17, week; Manchester, N. H., Dec. 12, 13.

Zozo Co.: Decatur, Ill., 19, 20; Springfield, 21, 22; St. Louis, 24, week; Louisville, Dec. 15, week; Baltimore, 22, week; Philadelphia, 22, week.

OPERA AND CONCERT COMPANIES.

Abbott Opera Co.: Chicago, 17, week.

Annie Carrington Co.: Red Wing, Minn., 25.

Annie Bell-Ringers: Crawfordsville, Ind., 17 to 20; Oakland, Ill., 21, 22; Mattoon, 24, week.

Boston Ideal Opera Co.: Buffalo, 20, 21, 22; Cleveland, 24, week.

Bijou Opera Co. (Orpheus and Eurydice): Boston, 17, two weeks; Philadelphia, Dec. 1, week; Brooklyn, N. Y., 8, week; N. Y. City, 15, week.

Bennett-Moulton Opera Co.: Providence, 17, week; Holyoke, 24, week.

Corinne Merriemakers: Trenton, N. J., 24 to 27.

Carleton's English Opera Co.: Laramie, W. T., 21; Cheyenne, 22.

Duff's Opera Co.: Providence, 17, week; Jersey City, 24, 25, 26.

Damrosch Opera: New York City, 17, four weeks.

Emma Abbott Opera Co.: Minneapolis, 17, week; St. Paul, 24, week; Kansas City, Dec. 8; Denver, 15; Salt Lake, 22; San Francisco, 29.

Fay Templeton: Chicago, 17, two weeks.

Ford's Opera Co.: Greenville, S. C., 21; Athens, Ga., 22; Atlanta, 24, 25, 26; Montgomery, Ala., 27; Mobile, 28, 29; New Orleans, Dec. 1, week.

Fanny Louise Opera Co.: New Haven, 17, week; Wheeling, W. Va., 24, week.

Grau English Opera Co.: Kansas City, 24 to 29.

Gaiety Opera Co.: N. Y. City, 17, week.

Harris Opera Co.: Washington, 17, week.

Haverly's Juvenile Opera: Baltimore, 17, week.

Henry Laurent Co.: New Orleans, Nov. 10—indefinite season.

Johnson's Tennesseeans: Cincinnati, 17, week; Louisville, 24, week.

Levy Concerts: Lowell, Mass., 21; Holyoke, 22; Schenectady, N. Y., 24.

Mme. Lucca: New Orleans, 17, two weeks.

Milan Opera Co.: Baltimore, 17, week; Brooklyn, 24, two weeks; Philadelphia, Dec. 8, week; Boston, 15, week.

McCaull's Nell Gwynne Co.: N. Y. City (Casino), 8—indefinite season.

McCaull's Falka Co.: Boston, 10—indefinite season.

McCaull's Dreams Co.: Philadelphia, Nov. 17—indefinite season.

Mapleson: N. Y. City, Nov. 10—season.

McGibeny Family: Dayton, O., 22.

McNeil Family: Altamont, Ill., 21; Greenup, 22; Casey, 24.

Norcross Opera Co.: N. Y. City, 10, two weeks.

Rachel Jordan's: Butte City, Mont., 19, 20; Helena, 21, 22.

Thompson's Opera Co.: Newark, N. J., 20, 21, 22; Paterson, 24, 25; Reading, Pa., 26; Pottsville, 27; Shamokin, 28; Tyrone, 29.

Wilbur Opera Co.: Richmond, Va., 19 to 22; Shenandoah, Pa., 24, 25; Plainfield, N. J., 26; Hartford, Ct., 27; Thomaston, 28.

MINSTREL COMPANIES.

Barlow-Wilson: Piqua, O., 20; Ft. Wayne, Ind., 21; Pullman, Ill., 22; Chicago, 24, week; Minneapolis, Dec. 1, 2, 3.

Baird's: Ottawa, Ill., Dec. 1.

Callender's New: Utica, N. Y., 21; Troy, 22; Cincinnati, 24, week.

Cobbett's: Junction City, Kan., 20; Abilene, 21; Topeka, 22; Osage City, 26; Emporia, 27; Burlington, 28; Sterling, 29.

Carpenter's: Chillicothe, O., 20; Hampden, 21; Portsmouth, 21.

Cal Wagner's: Ft. Worth, Tex., 20.

Gorton's New Orleans: Rock Island, Ill., 20; Joliet, 27; Chicago, 29, week.

Hi Henry's: Bath, N. Y., 20; Dansville, 21; Mt. Morris, 22; Geneseo, 24; Leroy, 25; Batavia, 26.

Haverly's Mastodons: Greencastle, Ind., 21.

Hyde and Behman's: Johnstown, Pa., 24.

Mills, Rice and Barton's: Indianapolis, Ind., 17, week; Lafayette, 24; Danville, Ill., 25; Bloomington, 26 to 29; St. Louis, Dec. 1.

T. P. W.: St. Louis, 17, week; Chicago, 24, week.

VARIETY COMPANIES.

American Four: Chicago, 10, week.

Bayless' Bounty Lights: Buffalo, 17, week; Toronto, 24; Lockport, Dec. 1; New Rochester, 2, 3; Syracuse, 4, 5; New York, 7, week.

Davene-Austin Allied Attractions: Chicago, 17, week; Indianapolis, 24, week; Chicago, Dec. 1, week; Milwaukee, 8, week; Chicago, 15, week; Minneapolis, 22, week.

Dominick Murray: Newark, 17, week.

Howard Atheneum Co.: Philadelphia, 17, week; Baltimore, 24, week; Pittsburg, Dec. 1, week; Buffalo, 8, week; Detroit, 15, 16, 17; St. Louis, 22, week; Chicago, 29, week; Logansport, Ind., Jan. 5; Indianapolis, 6, 7; Columbus, 8, 9; Springfield, 10; Cincinnati, 12, week.

Hallen and Hart Co.: Brooklyn, 17, week; Albany, 24, week; Buffalo, Dec. 1, week.

Ida Siddons' Mastodons: Dubuque, Ia., 20; Beloit, 21; Portage City, 22.

J. J. Sullivan: Indianapolis, 24, week.

Joyce and Campbell's Burlesque Co.: Chicago, 10, two weeks.

Kernell Co.: Baltimore, 17, week; Buffalo, 24, week.

Leavitt's Star Specialty Co.: Milwaukee, 24, week; Chicago, Dec. 1, week; San Francisco, 21; Kansas City, 8, week; Denver, 15, week; Salt Lake City, 22, week.

Leavitt's Adamless Eden Co.: N. Y. City, Nov. 24, four weeks.

Montague's Dude: Milwaukee, 17, week; Chicago, 24, week.

Murphy and Mack: St. Louis, 17, week; Chicago, 24, two weeks; Joliet, Ill., Dec. 8; Logansport, Ind., 9; Richmond, 10; Lima, O., 11; Cleveland, 15, week; Buffalo, 22, week.

New Renfro-Bantley Co.: Chicago, 17, week; Keokuk, Ia., 27.

Pat Rooney's Co.: Paris, Ill., 21; Mattoon, 22; St. Louis, 24, week; Louisiana, Mo., Dec. 1.

Sheldon-Elliott Co.: Holyoke, Mass., 19, 20; Springfield, 21, 22; Providence, 24, week; N. Y. City, Dec. 1.

Stanley's Female Mastodons: Clarinda, Ia., 21; Creston, 22; Afton, 23; Des Moines, 25; Atlantic, 26; Omaha, 27, 28; Lincoln, 29.

Wells and Castellott: Hastings, Minn., Dec. 1, 2, 3.

Sullivan's Female Mastodons: Wheeling, W. Va., 17, week.

MISCELLANEOUS.

Adams' Humpty Dumpty Co.: Chicago, 10, two weeks; Springfield, 24, week.

Acme Dime Co.: Battle Creek, Mich., 24, week.

Burt's Carnival of Novelties: Creston, Ia., 17, week.

Emma Wells' Quartette: Napanee, Ont., 17, week.

Keller and Cushard (Illusionists): N. Y. City, 10, two weeks.

Lovedodg Bell-Ringers: Richmond, Ind., 17, week; Crawfordsville, 24, week; Danville, Ill., Dec. 1, week; Clinton, Ia., 8, 9, 10; Champaign, Ill., 15, week.

Miaco Humpty Dumpty: Henderson, N. C., 20; Goldsboro, 21; Raleigh, 22; Greensboro, 24; Lynchburg, Va., 25; Roanoke, 26; Abingdon, 27; Bristol, Tenn., 28; Knoxville, 29; Cleveland, Dec. 1; Chattanooga, 2; Dalton, Ga., 3; Rome, 4.

Professor George Bartholomew's Equine Paradox: Bethlehem, Pa., 17, week; York, 24, week; Harrisburg, Dec. 1, week; Philadelphia, 8, three weeks; Wilmington, Del., 29; Williamsport, Pa., Jan. 5, week; Scranton, 12, week; Elmira, 19, week; Syracuse, 26, week; Auburn, Feb. 2, week; Rome, 9, week; Utica, 16, week.

Professor Cromwell: Brooklyn, 17, week.

Reynolds (Mesmerist): Brockville, Ont., 17, week; London, 24, week; Chatham, Dec. 1, week.

Spaulding's Bell Ringers: Mansfield, Mass., 20; Duxbury, 21; Plymouth, 22.

Twain-Cable Readings: Washington, 24, 25.

Tony Denier's Humpty Dumpty: Marshall, Tex., 21; Shreveport, La., 22; Jefferson, Tex., 24; Texarkana, 25; Hot Springs, 26, 27.

CIRCUSES.

Buffalo Bill's Wild West: Paducah, Ky., 20.

Cooper-Jackson: Troy City, Nev., 30.

Doris': Birmingham, Ala., 22—close.

Fish's: Pittsburg, 17—indefinite.

Sells' Brothers: Columbus, Ga., 20; Richmond, 21; Liberty, 22; Beaumont, 24; Lake Charles, La., 25; Vermillionville, 26; Morgan City, 27; New Orleans, 30.

Drunkenness, or the Liquor Habit can be Cured by Administering Dr. Haines' Golden Specific.

It can be given in a cup of coffee or tea without the knowledge of the person taking it, effecting a speedy and permanent cure, whether the patient is a moderate drinker or an alcoholic wreck. Thousands of drunkards have been made temperate men who have taken the Golden Specific in their coffee without their knowledge, and to-day believe they quit drinking of their own free will. No harmful effects result from its administration. Cures guaranteed. Circulars and testimonials sent free. Address, GOLDEN SPECIFIC CO., 185 Race St., Cincinnati, O.

SOSMAN & LANDIS.

SCENIC STUDIO, 277 AND 279 S. CLARK STREET, CHICAGO, ILL.

Largest in the United States.

Scenery for Opera Houses and Halls.

We do not advertise our Prices, but we will make better Scenery FOR LESS MONEY than any Firm in America. Write us and be convinced.

Over 100 houses using our scenery; among them some of the finest in the United States.

Patent Foot and Border Lights for oil, equal to gas.

All kinds of Stage Hardware and Supplies.

A. ROEMER & SON.

The Largest Theatrical Historical Costumers and Armorers in America.

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND AMATEUR THEATRICAL ASSOCIATIONS.

Purchasers of the entire Wardrobe, Armors, etc., from the estate of Jarrett and Palmer.

Particular attention paid to Amateur Associations in and out of the city.

No. 8 Union Square, New York.

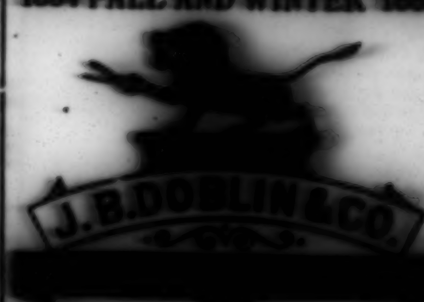
[illegible] RHEA [illegible] YVONNE

MODJESKA

'85 TOUR '86

For terms and time apply to FRED. STINSON, Executive Manager, 6 West 29th Street, New York City.

1884 FALL AND WINTER 1885



J. B. DOBLIN & CO.

STOCK COMPLETE.

LARGE ASSORTMENT.

SPLENDID STYLES.

LATEST NOVELTIES.

Special Rates to the Profession

Samples and self-measurement chart sent free on application.

J. B. DOBLIN & CO.

134 BOWERY, NEW YORK.

A. J. COLE & CO.

SUCCESSORS TO

T. W. LANOUETTE,

COSTUMERS FOR BALLS, THEATRES AND TABLEAUX,

187 Fourth Avenue, NEW YORK.

[illegible]

Ladies' department still under the management of Madame Kate Strobe.

324 FIFTH AVE.

Between 32d and 33d Streets, New York.

MICHAELIS.

The most elegant costumes for modern and historical plays made to order.

Correct copies from pictures of the most celebrated artists.

324 FIFTH AVENUE.

H. J. EAVES.

ARTISTIC HISTORICAL COSTUMER.

63 E. 12th ST., NEAR BROADWAY, N.Y.

This is the only establishment in the United States entirely devoted to manufacturing and designing Theatrical and Historical Wardrobes.

Amateur Theatrical Associations, in or out of the city, furnished correct costumes, with every requisite, at reasonable rates.

Orders by mail or telegraph promptly attended to.

MME. P. A. SMITH.

Dress-Making in all its Branches.

Particular attention given to theatrical costumes.

117 WEST 28th STREET, NEW YORK.

124 FIFTH AVENUE,

BET. 17th AND 18th STREETS, NEW YORK.

ISAAC BLOOM - MANAGER

THEATRICAL REQUISITES.

Costumes made to order. Elegance, style and high art combined.

One thousand costume-plates, copies of original paintings of antique and modern masters, to select from.

DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry.

BENEDICT BROTHERS,

ONLY STORE, 171 BROADWAY,

Corner Cortlandt Street, N.Y.

LADIES' [illegible]

THE RESORT OF THE PROFESSION.

EUGENE BREHM,

10 Union Square, New York.

The choicest refreshments always on hand.

ALSO NOTARY PUBLIC.

TELEGRAPHIC NEWS.

Mr. Booth's Opening.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Nov. 19.—Hamlet, with Edwin Booth, supported by the Boston Museum company, crowded the house Monday night. Mr. Booth was called before the curtain several times and played at his best. The support was good in the main. A bit of business done by Caroline Thorpe as Ophelia was very effective, and original as far as my recollection serves. When she appeared in the fourth act, after the death of Polonius, she threw her white scarf down in the shape of a cross and decorated it with evergreens and flowers. Miss Edwina Booth and a party of friends were in one of the boxes.

Orpheus and Eurydice had a crowded house at the Globe, as did Lotta in Nitouche at the Park. Good houses also greeted Fallon at the opening of his second week at the Hijou, Zazel at the beginning of his tenth week at the Bijou, A Hunt of Gold for its first appearance at the Howard, Pinafore at the Windsor, variety at the Bijou, Oona at Harrington Hall, Thanna and Lina Weber at Austin and Stone's Museum. Oona and Thanna seem to be first comers.

Quaker City Openings.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Nov. 19.—Aimee's opening at the Opera House drew a large audience. Mam'zelle is novel in plot and construction, and furnishes a remarkably bright entertainment. Aimee displays great intelligence and her wit is like champagne—full of sparkle. The company is an unusually strong one. J. O. Barrows was particularly happy as Tupper. Laura Wallace and Newton Chisnell deserve praise for very clever work.

At the Arch Oil to Egypt was sung to a good many people. It is but a gilded frame for variety "turns" and burlesque. Eight dancers were introduced, and this idea, serving as it does to break the monotony, is well received. Unus W. H. Rising and Kate Foley fulfil the burden of the work. The fun is entirely too broad.

Dazie began its second week at Haverly's to a big house. Suba is now working smoothly, and the attendance is all that could be desired. John A. Stevens, in Passion's Slave, at the National, is playing to big business.

At the Walnut Raymond opened in In Paradise. House large and appreciative. William Collington scores a hit.

Louise Pomeray's New Play.

[BY TELEGRAPH TO THE MIRROR.]

NEW HAVEN, Nov. 19.—Louise Pomeroy appeared at the New Haven Opera House on Monday evening in a five-act emotional drama entitled The Outcast. The play is adapted from the French of Edmond About, and was acted with the following cast:

Margaret Mann	Louise Pomeroy
Athole de Chateau Velasquez	Louise Ralfe
Mother Mann	Elizabeth Andrews
Duchesse de Chateau Velasquez	Mrs. Emelie Bonnell
Marquise D'Aubigny	Adele Clark
Mara	Caroline Allen
Little Raymond	Little Pearl
Lizette	Constance Moore
Laurent	Max Rosenberg
Raymond, Marquis de Aubigny	Edward Warren
Vic or	George Harvey
Dr. Valentin	Wm. S. Griffith
Duke de Chateau Velasquez	Arthur Elliott

When the scissors and the pen shall have finished their work, the play will be in a better condition to be judged as to its longevity. It is full of strong situations, but the climaxes are too frequent and the denouement flat. It was fairly acted.

A Precocious Tragedian.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Nov. 19.—A large audience, made up in no small part of friends and well wishers, attended the debut of Master Walker Whiteside, aged fourteen, at the Grand Opera House. He appeared as Richard III. The youth displayed more precocity than artistic merit. The friendly audience was liberal in applause.

Rhea opened at Haverly's before a small but discriminating audience, presenting Elizabeth. There was but little merit in the performance aside from the star's acting. She still retains the power to move her audiences.

Lawrence Barrett, in Yorick's Love, was given an enthusiastic reception at McVicker's. The audience was large.

Only a Farmer's Daughter opened to a good house at the Academy. At Hooley's, The Black Flag is drawing well. At the Criterion, Fay Templeton, in The Mascotte, opened to a fair house. The Goodwins, in Hobbies, are crowding the Standard.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

FALL RIVER, Mass., Nov. 19.—Mrs. Henrietta Chanfrau opened her season here Monday night, making her first appearance since the death of her husband. A Bankrupt's Wife was the play. Very poor. Clifton W. Tayleure played Harry Anson and Henry T. Chanfrau (under the name of H. C. Trenchard) Benny Shirley.

SYRACUSE, Nov. 19.—The Monday night openings were not largely attended. The Colley Sisters, at the Wieting and William Redford, at the Grand, were the attractions. Barney Campbell is here.

DUBUQUE, Nov. 19.—At the Academy, Nobody's Claim proved sensational enough to fill both galleries, and there was a fair sprinkling down stairs. Hayden and Kennedy's Bright Lights filled the Adelphi. The Court Street Theatre had a light audience. A Midnight Marriage was the bill. Business will likely improve on better acquaintance. It is a strong play well acted. The blinds are promised large houses at the Academy the latter part of the week, the advance sale being very good.

Harry M. Goss.

"One of the most finished men in his line of business in the profession is Harry M. Goss, middleman and stage manager, with Thatcher, Primrose and West's Minstrels. Mr. Goss is a young man, popular with his company, and is fast making for himself an enviable reputation."—Con.

TONY PASTOR'S THEATRE, Fourteenth street, near to Academy of Music.
BENEFIT TUESDAY AND FRIDAY.
MR. AND MRS. HARRY WATSON
in the great musical hit,
WHIRLIES.
Songs, Duets, Jokes, Choruses
and Dances, Eddie Thomas, Ada Blanche, Lawson Trio, Harry Lacey, Fred Roberts and Mabel Price.
Elsie Jordan, Queen of Irish Comics.

THIRD AVENUE THEATRE.
58 and 60 Third av., and 59th st.
EVERY EVENING THIS WEEK.
WEDNESDAY AND SATURDAY MATINEE.
OLIVER DOUD BYRON as HERO.
CHEAP PRICES! BABY USHERS!
Next week—NOTICE TO QUIT.

WALLACK'S THEATRE.
Broadway and 30th St.
Sole Proprietor and Manager, LESTER WALLACK.
ENTHUSIASTIC WELCOME
of the
THE REGULAR WALLACK COMPANY
and of
THE NEW ROMANTIC DRAMA,
by Robert Buchanan, entitled
CONSTANCE.
Press and public enthusiastic in their approbation of the perfect acting and of its splendid scenery and appointments.
EVERY EVENING AT 8:30, SATURDAY MATINEE AT 2.

BIJOU OPERA HOUSE, Broadway near 30th st.
Messrs. Miles & Barton, Lessees and Managers.
Evenings at 8. Matinee Saturday at 2.
Continued success of
RICE'S BIG BURLESQUE COMPANY
and Mr.
HENRY E. DIXEY,
Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled
ADONIS.
Grand Chorus and Orchestra.
Seats secured three weeks in advance.

KOSTER & BIAL'S, 23D ST. AND 6TH AV.
Admission 25c. Private Boxes.
Under the management of Mr. JESSE WILLIAMS.
Matinees Wednesday and Saturday.
Grand success of Suppe's Operetta,
THE SEVEN MAIDENS.
With LOUISE LESTER and a great cast.
WAINRATTA, King of the Wire.
Sunday next, Leon and Cushman in ILL-FED-DORA.

UNION SQUARE THEATRE.
SHOOK & COLLIER, - - - - - Proprietors
EVENING AT 8. SATURDAY MATINEE AT 2.
A domestic drama from the French of Adolph d'Ennery, author of Don Cæsar de Bazan, the Two Orphans, Etc., entitled
DUPREZ & SON,
BANKERS AND BROKERS.
Presented with new scenery, music and appointments, and a cast embracing the principal members of the company.

GRAND OPERA HOUSE.
Lessee and Manager - - Mr. Henry E. Abbey
THIS WEEK.
SHADOWS OF A GREAT CITY.
Every Evening and Wednesday and Saturday Matinees.
Next week—CALLED BACK (original cast).

NIBLO'S GARDEN.
POOLE & GRAU - - Proprietors and Managers
POPULAR PRICES AND ALWAYS CROWDED HOUSES.
JAMES O'NEILL,
For two weeks only, as
MONTE CRISTO.
MATINEES WEDNESDAY and SATURDAY at 2.
Extra Matinee on Thanksgiving Day.
December 1, J. K. Tillotson's great success, LYNWOOD.

STAR THEATRE.
MR. LESTER WALLACK.....Proprietor
Engagement for eighteen nights of
Mr. HENRY IRVING,
Miss ELLEN TERRY
and the Lyceum Company.
Monday Evening, Nov. 17, THE LYONS MAIL.
Tuesday, Wednesday and Thursday,
TWELFTH NIGHT.
Friday Evening, Nov. 21,
THE MERCHANT OF VENICE.
Matinee Saturday, Nov. 22, TWELFTH NIGHT.
Saturday night, Nov. 22, THE LYONS MAIL.
PRICES.—Reserved seats, $3 and $2, according to location. General admission, $1; Gallery, 50c. Good seats always to be had at the box-office of the theatre.

FIFTH AVENUE THEATRE.
Proprietor and Manager, JOHN STETSON.
THE HANLONS
in
FANTASMA.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, - - - - - Manager.
25 CENTS ADMISSION 25 CENTS.
Reserved seats, 50c. and $1 extra. Doors open, 7:30. Curtain rises, 8. Every Evening at 8. Saturday Matinee at 2.
Pasquier's successful Opera Comique,
NELL GWYNNE.
by the
McCAULL COMIC OPERA COMPANY.
Promenade concert after the performance.

MADISON SQUARE THEATRE.
MR. M. H. MALLORY, Proprietor and Manager.
THE PRIVATE SECRETARY.
A NEW FARCICAL COMEDY.

Lyceum Theatre.
(Twenty-third street and Fourth Avenue, N. Y. City.)
(Adjoining the Academy of Design).
NOW BUILDING under the personal direction of Mr STEELE MACKAYE, founder of the MADISON SQUARE THEATRE and inventor of the DOUBLE STAGE.
The NEW LYCEUM THEATRE will be furnished with many of Mr. Mackaye's latest inventions and opened on or about Jan. 15, 1885, with a new play by STEELE MACKAYE, author of Hazel Kirke, Rose Michel, Won at Last, etc.

THEATRE COMIQUE,
728 and 730 Broadway.
HARRIGAN & HART - - - - Proprietors
THIS WEEK.
Edward Harrigan's new topical comedy,
INVESTIGATION.
Matinees Tuesday and Friday.

BROCKVILLE, CANADA.
NEW OPERA HOUSE, GEO. T. FULFORD, Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first-class combination.

BINGHAMTON, N. Y.
HOTEL BENNETT, CENTRALLY LOCATED; everything new, all modern improvements, including passenger and baggage elevator, gas, steam, etc. Every room heated by steam. Special rates to the profession.
G. M. PURMAN, Proprietor.

CHICAGO, ILL.
ST. JAMES HOTEL—21st to 23d Fifth Avenue.
Professional Rates: $2.00 and $3.00 per week.
Convenient to all Theatres and Street Cars.
E. M. DAVENPORT, Manager.

DES MOINES, IOWA.
FOSTER'S OPERA HOUSE.
NEW HOUSE.
THE FASHIONABLE THEATRE OF THE CITY
Located on Walnut Street, on the
GROUND FLOOR.
Will play none but first-class attractions.
Address WM. FOSTER, Manager.
Seating capacity, 1,500. Foster's Opera House.

ELIZABETH CITY, N. C.
HARNEY'S THEATRE (T. SELBY HARNEY, Proprietor). On ground floor; capacity 500. Population of town, 3,000; a close-loving people; situated on the S. C. and N. R. R., two hours from Norfolk, Va. Daily newspapers, Good Hotels, etc.
J. W. T. SMITH, Bill Poster.

FRANKFORT, IND.
NEW OPERA HOUSE.
Stage 33x64, gas, 18-foot scenery; all modern improvements; population 6,000. Four railroads. Managers of combinations desiring dates, address the management, who alone has the right to book attractions. Time rapidly filling.
THOS. J. SMITH,
Frankfort, Ind.

INDIANAPOLIS, IND.
JOHN EDWARDS, Bill Poster, controlling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

LANCASTER, OHIO.
LANCASTER'S ELEGANT NEW OPERA HOUSE. Population of city 9,000. Seating capacity of house 850. To be opened in September. Attractions wanted for the season. Address SANDY G. V. GRISWOLD, Manager, Lock Box 93, Lancaster, Ohio.

LOUISIANA, MO.
HOTEL CASINO, J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

MACON, GA.
STUBBLEFIELD HOUSE.
Next door to Academy of Music.
For convenience, comfort and quietness unsurpassed.
Special rates to the profession.
MRS. S. L. WHITEHURST, Proprietor.

MADISON, WIS.
VILAS HOUSE, J. VAN ETTA, Proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

PITTSFIELD, ILL.
FISHELL'S OPERA HOUSE, A. FISHELL, Proprietor. On ground floor.
Seating capacity, 600. Good show town; easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

SHENANDOAH, SCHUYLKILL CO., PA.
NEW OPERA HOUSE.
Now ready to book shows for the season. Good show town with 10,000 inhabitants.
I. ROBBINS, Proprietor and Manager.

SOUTH NORWALK, CONN.
"MAHACEMO" HOTEL, OPPOSITE N. Y., N. H. & H. R. R. Depot. Special rates to the profession. Heated by steam.
H. FRANCISCO, Proprietor.

UTICA, N. Y.
Headquarters for the Dramatic and Musical Profession. GEORGE W. GAMMEL. Established 1860, 19 Liberty Street, Utica, N. Y.
Imported and Domestic Wines, Liquors and Cigars.
GERMAN RESTAURANT.
Genesee Brewing Co.'s Celebrated Rochester Bohemian Lager a specialty. The most popular pleasure resort in the city, within one minute's walk from Opera House.
P. S. New York Mirror always on file.

WATERBURY, CONN.
CITY HALL.
Seats, 1,500. Rental, including scenery and gas, $50. Population of town 25,000.
All communications addressed to
IRVING H. COE.

OTIS SKINNER.
Daly's Theatre.
New York.

MR. HANS KREISSIG.
Musical Director.
At liberty. Season 1884-5.
Address Mirror.

MR. GUSTAVUS LEVICK.
Leading Business in Lyceum.
Address Mirror.

ADELAIDE ROSS (Mrs. T. W. Ford).
Starring through Great Britain: Lady Macbeth, Portia, Julia, Emilia Bianca, Margaret Elmore, etc.
Address Era, London.

BOSTON COMEDY CO., H. Price Webber, manager. Tenth season. Organized May 19, 1874. Permanent address, Augusta, Me., or 160 Washington street, Boston, Mass.

THE SUCCESS
OF THE
THE HARRIS'
Opera Company
AND DEMAND FOR TIME
BEING GREATER THAN I CAN FILL, I DESIRE TO ORGANIZE ANOTHER COMPANY.
WANTED.
Principals, Ladies for small parts and chorus, also MUSICAL DIRECTOR, fully conversant with all popular operas.
P. HARRIS, Proprietor.
Apply only to
COL. GEO. STARR, Manager,
Harris' Mammoth Museum, Masonic Temple,
Baltimore, Md.

1884 SEASON 1885
"MASSELTOF."
E. L. WALTON
In his original character creation of ABE GOLDSTEIN,
THE DIAMOND BROKER;
OR, GOLDSTEIN'S LUCK.
A Comedy-Drama in 4 Acts. Presented with a strong Cast. HUMOR, PATHOS, SYMPATHY and FUN. Depicting Scenes on the East Side of New York, and a truthful picture of the advancement and progress in Ideal the American Entertainer, his Wife, his Characters and his Business Tact.
ELEGANT PRINTING, and the most Unique, Novel and Best Advertising Medium in the Theatrical Business. For open dates address
HARRY A. TURNER, Business Manager. ISAAC C. VARIAN, Manager, as per route in this paper.

1884-85. LAVINIA SHANNON. 1884-85.
Especially engaged by Rowles and Nielsen to create MARJOLINE, the Leading Juvenile rôle in
LA CHARBONNIERE, with Mrs. D. P. BOWERS.
GILES SHINE
AS STAGE MANAGER.
WARNING.—Having purchased from Mrs. D. P. Bowers the drama entitled LADY AUDLEY'S SECRET, I hereby warn all persons from infringing on my rights. Play and title have been duly copyrighted.
GILES SHINE.
NOTICE.—I have sold to Mr. Giles Shine all rights to play and title of LADY AUDLEY'S SECRET, dramatized for me by the late John Brougham, Esq.
MRS. D. P. BOWERS.
LAVINIA SHANNON
Will star in LADY AUDLEY, season of 1884-85. Permanent address, 222 4½ Street, S. E., Washington, D. C.

NOW "EN ROUTE."
HYDE AND BEHMAN'S
Operatic, Spectacular Minstrels.
Composed entirely of ARTISTS OF MERIT and thoroughly equipped in every detail.
For particulars address
RICHARD HYDE,
Of Hyde and Behman, Brooklyn, N. Y.

SEASON 1884-85.
LIZZIE MAY ULMER.
In her beautiful and successful New England Ideal Play,
DAD'S GIRL.
Written expressly for her by MR. E. J. SWARTZ. Address all communications to
GEORGE T. ULMER, as per route.

AGNES WALLACE-VILLA COMBINATION.
COMEDY, VARIETY AND BURLESQUE.
SAM. B. VILLA, Manager, Ridgewood, N. J.

Florence Valliere.
PRIMA DONNA.
Light Opera. Immense Success
Special Engagement in Suppe's Seven Maidens at Koster and Bial's.
PRONOUNCED BY THE PRESS A BIG HIT.
Florence Valliere, the charming young soprano, is singing with much success in Seven Maidens, and has made a hit of her own with her songs. Miss Valliere has a good voice and pleasing appearance, both well adapted for higher opera. She is young, fresh and pleasing.—*New York Morning Journal.*
Florence Valliere's soprano ought to prove acceptable to the members of New York's foreign colonies. Miss Valliere gave imitations of Mme. Theo.—*New York Evening Telegram.*
Florence Valliere, as the French singer, is really charming. Her imitation of Mme. Theo is superb.—*New York Dramatic News.*
Florence Valliere, a very talented young soprano, who greatly resembles Mme. Theo, gave imitations of that artiste, selections of her own, which met with great appreciation. Miss Valliere has made a hit.—*New York Daily News.*
Miss Valliere is a gifted linguist, sings in five different languages, is young and pretty, and an acquisition at Koster and Bial's.—*New York Mirror.*
Florence Valliere is a talented young soprano.—*New York Commercial-Advertiser.*
Florence Valliere is a soprano of acknowledged excellence.—*New York Dispatch.*
Florence Valliere gave imitations of Mme. Theo's witcheries.—*New York Times.*
Florence Valliere is a young soprano who sings in five languages.—*New York Mail and Express.*
Miss Valliere distinguished herself as the French chansonette singer.—*New York Staats Zeitung.*
Florence Valliere is a young lady of good presence, who has made a success in light opera.—*New York World.*
Florence Valliere is a young and handsome prima donna.—*Spirit of the Times.*
Florence Valliere made the hit of the season and sang her songs with dainty expression and artistic taste. Her voice is well cultivated, and she bears a remarkable resemblance to Mme. Theo. Miss Valliere is very pretty, very charming, very talented, and will become a prominent artist in light opera.—*Freund's Weekly.*
1884 SEASON 1885
THE HANLONS.
The New Spectacular Pantomime,
FANTASMA.
FIFTH AVENUE THEATRE, N. Y. CITY,
NOVEMBER 10.
FRANK N. SCOTT, Business Manager,
Fifth Avenue Theatre, New York.

Harry Miner's Enterprises.
THE PEOPLE'S THEATRE,
HARRY MINER'S BOWERY THEATRE,
HARRY MINER'S EIGHTH AVENUE THEATRE,
HARRY MINER'S SILVER KING COMPANION,
HARRY MINER'S AMERICAN DRAMATIC DIRECTORY.
Address, HARRY MINER,
165 Bowery, New York.

Miss Emma Howson.
PRIMA DONNA.
Address Simmonds & Brown, or 62 Seventh Avenue, Brooklyn, N. Y.

MRS. S. W. LAUREYS.
Professor of the Art of Costuming,
181 Broadway, opposite Stewart's.

Open Time in New Orleans
AT
BIDWELL'S THEATRES
DURING
THE GREAT
WORLD'S EXPOSITION.
THE WEEKS COMMENCING
December 7th and 14th, 1884.
Apply to
D. BIDWELL, New Orleans.

Standard Theatre,
NEW ORLEANS,
THE NEW FAMILY RESORT.
Redecorated and rented with new opera chairs; large stage; new scenery and all the modern improvements; location central; capacity, 2,000. Managers of first-class combinations desiring a week commencing Monday nights during the World's Exposition to apply to NEW ORLEANS AMUSEMENT BUREAU, rooms 24 and 25 Carondelet Theatre, 98 Carondelet Street, New Orleans, La.
NOTE.
A First-class Combination is Wanted for the Grand Opening Week.
COMMENCING SUNDAY, NOV. 23.

OWENS'
Academy of Music.
CHARLESTON, S. C.
JOHN E. OWENS, - - - Proprietor and Manager
WILL T. KNIGHT, - - - Assistant Manager
Business letters having reference to the season of 1884 and 1885 should be addressed to
JOHN E. OWENS, Proprietor and Manager,
Charleston, S. C.

INDIANA.
New Music Hall.
CRAWFORDSVILLE, IND.
Cost $30,000. To be completed Oct. 1, 1884. Seating capacity, 1,000. Stage, 40x70 feet. Height of stage, 50 feet. House complete with all modern improvements.
First-class companies desiring dates, "sharing terms only," please address
VORIS & MILLER, Managers, P. O. Box 134.

SEASON 1884-85
Barton Comedy Company
IN
RIPPLES.
F. D. NELSON and ESSIE BARTON
Supported by a
Company of Competent Burlesque Artists.
Managers having [illegible] will please address
F. D. NELSON, Manager, Box 1, Charleston, Mich.
MRS. ELIZA YOUNG.
Eccentric, Comedy and Character. The original Mrs. McCook in Gillette's Secretary. At liberty for [illegible] engagements. Address 221 West 15th street, or as cards.

Important to Managers.

The popular and well-known German comedian and singer,

ROBERT E. GRAHAM,

supported by a first-class dramatic company and a carefully selected company, in his original domestic German comedy in four acts, entitled

BROTHER MAX,

in which Mr. Graham will introduce the following specialties and songs, arranged by Mr. Graham: "Baby's Fair," "Promised Land," "Cadet Days," "Lullaby," "Baby's Serenade," "Captain of the Baseball Nine," "Our Baby Boy" (Lullaby), and others. The greatest songs ever sung in a drama.

PRINTING, LITHOGRAPHS, ETC.; ALL GOOD

Managers will address

JOHN P. SMITH,
Spiel Dramatic Agency,
26 Union Square, New York.

SPOT CASH;

OR,

Sam'l of Posen on the Road.

Address M. B. CURTIS,
Clarendon Hotel, cor. 18th St. and 4th Av., New York.

Morton's New Opera House,
PADUCAH, KY.

C. J. MORTON,
ALEX. KIRKLAND,
JOHN H. QUIGLEY,
} Proprietors and Managers.

Address, P. O. Box 221.

Scenery by Hilgen, Albers and Toomey, St. Louis; engraving, Andrews' Improved Opera Chairs; carpets, curtains, etc., etc. First-class attractions only. Opening season from Oct. 25.

Third Annual Tour of

TWO JOHNS COMEDY CO.

Under the management of JAS. DONALDSON, Jr.
Presenting the best and most powerful dramatic organization travelling, composed of
LADIES AND GENTLEMEN OF ACKNOWLEDGED ABILITY, SPECIALLY SELECTED
to fill the characters in that Premium of Funny Plays,
PETER RICE, Business Manager.

C. SCENERY AND BAGGAGE T.
TRANSFER.
145 Michigan Ave., Chicago.
Y Facilities for the Rapid Transfer of Scenery, Baggage and People. **Co.**
Barges (20 people)..... $4.00
Carriages (4 people)..... 1.50

THE SUNDAY EDITION OF

THE STAR

CONTAINS THE LATEST THEATRICAL NEWS AND GOSSIP ABOUT PLAYS, PLAYERS, PLAYWRIGHTS AND PLAY-MANAGERS.

Best Stories, Sketches, Poems, Local and Telegraphic Intelligence, and "The Man About Town."

READ IT! READ IT!

FOR SALE EVERYWHERE—PRICE 5 CENTS

COPYING.

MRS. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER
64 WEST 40th STREET, N. Y.

SEASON 1884-85.

RICHARDSON & FOOS.
THEATRICAL
Printers and Engravers.
112 FOURTH AVE.
Near 10th Street, NEW YORK

Most Complete Show Printing House in the World.

NONE BUT THE BEST ARTISTS ENGAGED. FIRST-CLASS WORK ONLY.
Orders solicited. Estimates cheerfully given. All orders promptly executed with neatness and dispatch.
Address GEORGE PATTERSON,
Sole Executor, Etc.

TRUNKS.

Our New XX
PROFESSIONAL TRUNK

For the season of 1884-85 contains all of the BEST FEATURES of the well-known

ENUDSON, McNAMARA AND TAYLOR

Theatrical Trunks, to which we have recently added many new and valuable improvements, making without question

The Very Best Trunk

We have yet produced. Descriptive list and prices furnished on application.

C. A. TAYLOR,
132 West Madison Street, Chicago, Ill.

RAW HIDE TRUNKS

Specially adapted for Theatrical Profession
WILL WITHSTAND ANY AMOUNT OF RAILROAD ABUSE.
W. S. SOULE, Manufacturer.
73 KINGSTON ST., Boston, Mass.

MME. IVAN C. MICHELS.

Dramatic Artiste and Teacher of Elocution. Shakespeare especially. Permanent address, 330 East 14th street.

HENRIETTA CHANFRAU.

12TH STARRING YEAR

SPECIAL REPERTORY

THE BANKRUPT'S WIFE.
ISABEL OF EAST LYNNE.
WOMAN OF THE PEOPLE.

And a new play of intense interest, based upon the Maryland law of divorce.

HER WRONG.

New Costumes. Lithographs. Printing. Etc.

A SELECTED COMPANY.

ADDRESS EN ROUTE.

Clifton W. Tayleure,

137 and 139 Bible St., Brooklyn, L. I.

Time all filled.

Notice to Managers and Actors

KITTENS;

OR,

PLUCK BRINGS LUCK.

By OSCAR WEIL and FRED. LYSTER, has been purchased for

CORINNE,

And will shortly be produced. Any infringement of this title will be prosecuted by the sole owner,

JENNIE KINDALL,
Managerial Cabinet Merriemakers.

Notice to Managers and Actors

Managers and actors are hereby respectfully notified that

FANNY DAVENPORT,

by duly executed papers executed by the Hanna Cabinet Bros. at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any amount coming to produce pirated or simulated versions of FEDORA, suit for same will be entered upon by all legal measures under new statutes to protect Miss DAVENPORT'S exclusive ownership of all the stage rights in FEDORA.

All communications to

EDWIN H. PRICE, Canton, Pa.

Mrs. Geo. Vandenhoff.
THE DISTINGUISHED
ELOCUTIONIST.

GIVES INSTRUCTION IN
Elocution, Declamation, Voice Culture and Dramatic Art, Department and Gesture.

She prepares pupils for the stage or for reading in public. Her great success for twenty years past is her guarantee for the future.

Address MRS. GEO. VANDENHOFF, New Elocution Rooms, 218 W. 42nd STREET, bet. Broadway and Sixth Avenue.

Louise Rial.

Re-engaged in

CLAIRE AND THE FORGEMASTER.

Thanksgiving Week, with Henderson's Company

Viola Allen.

LATE LEADING LADY WITH JOHN McCULLOUGH.

Pompon in La Charbonniere.

Address SIMMONDS & BROWN.

Reginald G. Martin.
M. BOUQUET.
IN JOHN A. STEVENS' COMEDY, NICE AND WARM.
Address American and Colonial Exchange.

F TEMPLETON.
FAY PRIMA DONNA CONTRALTO
V Greatest success in Comic Opera.

Etelka Wardell.

Specially engaged for weeks.

SIERA.

Miss Lena Langdon.

MADISON SQUARE COMPANY.
As Constance Winthrop in Young Mrs. Winthrop Company. Address Mirror.

Walter Reynolds.

Mortimer Mumblehead.
Nat Goodwin, en route.

Harry Pepper.
ORPHEUS.
Bijou Opera Company, Season 1884-85.

Leonard S. Outram.

Having met with great success on his return to London, will not revisit America this year.
Address Prince's Theatre, London.

W. F. Rochester.

Baron Mystayer Comedy company in We, Us & Co., season 1884-85.
Care Mirror office.

Madame Thora Bjorn.

No. 111 WEST THIRTY-FOURTH STREET.
Teacher of Voice Building and Vocalization.

Guarantees a pure method to eradicate improper teaching and to develope to an even and full quality a faulty and imperfect voice.

As vocalist and pianist she illustrates the Italian school and the late discoveries in the exercise of the throat and lungs.

Trials with voices gratuitous. Terms reasonable.

JANAUSCHEK.

IN HER PRONOUNCED SUCCESS,

MY LIFE.

A SUPERB COMPANY
CARRYING ITS OWN
Magnificent Scenery.
EDWARD TAYLOR, Manager.
Permanent address, 25 E. 19th St., N. Y. City.

Florence Valliere.

SOUBRETTE AND SOLOIST.

Special engagement commencing Nov. 10.

Helen Ottolengui.
LEADING BUSINESS.
HAS MADE HER MARK IN SHOWS AND COLLIER'S LIGHTS O' LONDON (Original).
Season 1884-85. Address, SIMMONDS & BROWN.

Elvie Seabrooke.
WITH HARRY HANLON.
Thos. Q. Seabrooke.
Address 304 Third Ave., New York City.

Miss Jennie Yeamans

Specially engaged for Evans and Hoey's

PARLOR MATCH COMPANY.

E. L. Walton.
LEADING COMEDIAN.
Address Agents.

Blanche Seymour.
SOPRANO AND SOUBRETTE.
Familiar with all the best comic operas. Good press notices. At liberty.
Address 133 West 25th street.

Charles J. Bell

AS

FRANK HORTON, in QUISENA.

"A RAVEN NO MORE."

Fred Lotto.

At Liberty after Nov. 1.
Address Agents, or 66 W. 25th.

Mrs. Augusta Foster.

LEADING BUSINESS.

RISTORI. Season 1884-85.

Flit Raymond.
LEADING LADY.
With Lingard Effect.
N. Y. Mirror.

Walter Standish.
AS
HAROLD ARMYTAGE.
Shook & Collier's Lights o' London.

Joe Carpenter.
CARPENTER'S OPERATIC MINSTRELS.
Season 1884-85. En Route.

Harriet Webb.
THE DISTINGUISHED READER

and teacher of advanced elocution and thorough stage instruction. Voice culture especially. Professionals or amateurs coached. Plays read and criticised.

"The Chelsea," 222 West 23d Street.
Between 7th and 8th avenues.

TONY
SULLIVAN.
Male and Female
IRISH CHARACTER COMEDIAN
and
SPECIALIST.
Address Care Spirit Agency.

FREDERIC SACKETT.
JUVENILE OR HEAVY
With Her Assortment. Season 1884-85.

Frederick Mann.
RE-ENGAGED SEASON 1884-85 WITH
Hanlon's Voyage en Suisse Company

Bertha Welby.

Address New York Mirror.

Miss Kate M. Forsyth
LEADING BUSINESS
Address Mirror.

Miss Nettie Abbott.
MADISON SQUARE THEATRE.
Season 1884-85.

Lillian Hadley
JUVENILES AND LIGHT COMEDY
Season 82-83, Alice Dunning Lingard. Season 83-84, John Stetson. Jubilee season 84-85.
Address 123 E. 15th Street.

Miss Lizade LeBaron.
Specially engaged, Baroness Lavalle in Claire and the Forgemaster.
DISENGAGED AFTER OCT 11, 1884.
Address Hotel Royal, N. Y.

Edwin Booth

Letters may be addressed care New York Mirror.

Mary Anderson

ON TOUR IN ENGLAND.

Miss Lilian Olcott.
SUPPORTED BY
W. F. BURROUGHS
AND A COMPANY OF COMPETENT ARTISTS IN THE LEGITIMATE.
Under the Management of
ROLAND L. TAYLEURE.
SEASON 1884-85.
Address, R. L. TAYLEURE,
162 South Elliott Place, Brooklyn.

George Learock.

137 W. Thirty-ninth Street, New York.

W. W. FURST.
MUSICAL DIRECTOR.

Miss Mamie Taylor.
SOPRANO.
WITH JACQUES KRUGER IN DREAMS.
Address N. Y. Mirror.

Louise Balfe.
LEADING BUSINESS.
Having resigned from Clara Morris' Company, specially engaged for ATHOLE in THE OUTCAST.
Agents or 23 West Fourteenth street.

Frederic de Belleville
THE SILVER KING.
Address MINER'S PEOPLE'S THEATRE.
Or, as per route.

Mark Smith.
AS THE BEGGAR STUDENT.
Casino, New York.

Charles B. Hanford.
Re-engaged season 1884-5 with
THOMAS W. KEENE.
Address No. 1013 F Street, N. W., Washington, D. C.

Marie Bockell.
PRIMA DONNA.

Samuel Reed.
COMEDIAN.
Bijou Opera House, New York.

Lilford Arthur.
Specially engaged for CLAUDE VILLE HANDRY, in IVANHOFF.
Mr. Arthur has a quantity of new plays for sale to responsible people.
Disengaged shortly for business management.

Will J. Duffy.
Business Agent CARRIE SWAIN, under the management of Fred G. Maeder, Season 1884-85.
Address Mirror.

De Wolf Hopper.
MADISON SQUARE THEATRE.
In MAY BLOSSOM.

Miss Sadie Bigelow
Address N. Y. Mirror.

Miss Adeline Stanhope
CAN ACCEPT SPECIAL ENGAGEMENTS IN OR NEAR NEW YORK DURING SEASON 84-'5.
Address, 161 West Twenty-second street, or Agents

Fanny Reeves.

Eugene A. McDowell.

MADISON SQUARE THEATRE.

Byron Douglas.
With the PAVEMENTS OF PARIS. Season 1884-85
Address New York Mirror.

Thos. W. Keene

Address all communications

W. S. HAYDEN, Manager,
Rand, McNally Company, Chicago, Ill.

Laura Joyce-Bell.
PRIMA DONNA CONTRALTO.

DIGBY BELL.
Leading Comedian.
WITH JOHN A. McCULL, CASINO, NEW YORK. SEASON 1884-85.

Margaret Mather

J. M. HILL, Manager.

Permanent address,
Clarendon Hotel, Seventh Avenue, Chicago.

Marie Prescott

DISENGAGED.

Address
104 10th Avenue,
New York.

Maggie Mitchell.

EN ROUTE.

Address, as per route.

Elsie Devere.
SOUBRETTES AND BOYS.
DISENGAGED.
Address Mirror, or 316 East 59th Street.

Miss Sara Von Leer.

In Mastery and Gwennie Wages of the Company.

SEASON 1884-85.

Address care New York Mirror.

Miss Beatrice Lieb.

AS

CATHERINE DUVAL.

1884-85.

Vernona Jarbeau.

Specially engaged for

SIERA.

STAR THEATRE, NEW YORK.

Effie Ellsler.

EN ROUTE.

JUVENILE LEAD AND LIGHT COMEDY.

G. Herbert Leonard.
At Liberty for the Season.
Address Lambs Club or Agents.

W A. Whitecar.

Leading Business with Aimee.

SEASON 1884-85.

D. G. Longworth.

AT LIBERTY.

Address Mirror.

Edna Carey.

LEADING LADY. PLANTERS' HOTEL

A GENUINE SUCCESS!

THE NEW COMEDY SPECTACLE.

OFF TO EGYPT.

Now playing at Arch Street Theatre. Read what the Philadelphia papers say:

Off to Egypt is a bright, musical comedy, and was well applauded by the large and most genial last night in the Arch Street Theatre. There is not much of a plot to each of the three acts, but the play is made up of numbers of the Ministrels, headed by a jaunt to the Pyramids, and the play as made up of numbers natural to the title. A dance or two and a mark duet in the first act, and several clever hits in the last act, and several hits touching slavery of late in the first act, and scenes in Cairo and vicinity constitute the material for the other two acts. The scenery of the play is good, there is a good deal of singing and dancing, and country people in picturesque costumes, together with a half dozen live donkeys, all a touch of Orientalism to the scene.—Ledger.

The piece entitled Off for Egypt; or, An Arab Abduction, which was given at the Arch Street Theatre last night, is of a kind with The Tourists and other extravaganzas which have amused the public during a number of summer past. In many respects it is a farcical specimen of the class. The author has apparently had the fact that the kind of humor and "variety" he knows with which such pieces abound, quite in harmony and attractiveness if it is introduced in a somewhat novel manner, and he has consequently attempted to accomplish his double plot that the audience may be brought into something like sympathetic relations with his characters as elsewhere, and thus gain a distinct interest in or promise from the performance as a whole.—Telegraph.

Off for Egypt is a musical comedy which combines melodramatic effects, broad and ridiculous comedy scenes, bright and sparkling melodies, and good-humored satire, in proportions judiciously compiled to suit the popular taste. The first act shows the cabin of a steamship, the second discloses scenes at Cairo and the great Pyramids by moonlight, the third act Arab encampment in the desert, with the Pyramids in the distance. The dancing destroys of Egypt are introduced, opening trappings and oddities brought from Cairo. The subtitle, An Arab Abduction, subsequent the plot of the piece, and the adventures of the various characters are set forth in very odd and original style. The costuming is amply provided. The audience was large, the company well drilled and competent, and the performance in every respect pleasing and satisfactory. It has commended itself to public favor, and should run through the week to large houses.—Record.

The company is a very strong one, every member of it being an artist, and their parts appear delightful for the funniest exhibitions. The leading members are Harriet Archer, W. C. Brown, R. J. Dunne, Charles Lockett, M. J. Gallagher, Rose Foley, Mary Given, Frankie Willard and Hattie Bates, in addition to whom there is a strong corps of Arabs, Egyptian girls, fellaheen and a band of six guitars, dulcigraph donkeys.—Inquirer.

Some bright songs, a number of humorous situations, numerous jokes, and plenty of the catching style of music which has recently become so popular, is what may be said to compose Off for Egypt. The piece was presented for the first time in this city at the Arch Street Theatre last evening. There was a crowded house, and the audience appeared to be very much pleased.—Times.

Seldom have so many clever dancers been seen on the stage as at the Arch Street Theatre last night. They all had their legs, and condescended to an encore. Off for Egypt is a comedy specialty and musical burlesque with many bright and amusing features.—Evening Call.

Some bright music, a succession of humorous songs, several pretty and some vulgar effects and the novelty of eight native Egyptian donkeys served to constitute an entertainment that crowded the Arch Street Theatre. Off to Egypt is a comedy specialty and musical burlesque with many bright and amusing features.—Times.

I CARRY ALL THE SCENERY USED IN THE PLAY: ALSO COSTUMES FOR SUPERS AND EXTRA BALLET.
I HAVE CHRISTMAS WEEK OPEN.

Managers who desire to play this attraction will please address as per route: Nov. 17, Arch Street Theatre, Philadelphia; Nov. 24, three nights, Park Theatre, Newark, N. J.; Nov. 27, three nights, Carll's Opera House, New Haven, Conn.; Dec. 1, Globe Theatre, Boston, Mass.; Dec. 8, Albaugh's New Opera House, Washington, D. C.; Dec. 15, Holliday Street Theatre, Baltimore, Md.; Dec. 22, not filled; Dec. 29, Novelty Theatre, Brooklyn, E. D., N. Y.

AUGUSTUS PITOU, Proprietor and Manager.

LAUGHTER AND FUN TRIUMPHANT!

Dan'l Sully's Corner Grocery

Although forced by its route into the thickest of the campaign fray,

ADDS TO ITS ABSOLUTELY UNPARALLELED RECORD OF SUCCESS.

CLEVELAND'S COHORTS, BLAINE'S BATTALIONS, BUTLER'S BLUSTER, BELVA'S BUSTLE, MULHATTON'S MENDACITY and ST. JOHN'S STIMULANTS powerless against the

Merriest, Maddest, Most Mirthful Melange of Mimicry, Music and Mummery Ever Witnessed!

THE CORNER GROCERY.

A COMEDY OF INNOCENT FUN, WITH NEVER A TAINT OR SUSPICION OF IMPURITY. | FILLED WITH EXQUISITE HOME PICTURES, APPEALING TO THE DOMESTIC INSTINCTS OF EVERY HEART. | ITS UPROARIOUS FUN OCCASIONALLY TEMPERED BY A TENDER TOUCH OF PATHOS.

Special Notice.

MANAGERS ARE HEREBY GIVEN NOTICE THAT FOR GOOD AND SUFFICIENT REASONS THE BOOKING AND ROUTING OF

THE

CORNER GROCERY

HAS BEEN WITHDRAWN FROM THE HANDS OF J. ALEXANDER BROWN. ALL COMMUNICATIONS RELATING TO ENGAGEMENTS DATES, TERMS, ETC., WHETHER FOR THE REMAINDER OF THE PRESENT SEASON, OR FOR SEASON OF 1884-5, SHOULD BE ADDRESSED TO

MR. W. O. WHEELER,

ONE WEEK IN ADVANCE OF THE COMPANY'S ROUTE AS GIVEN IN THIS PAPER.

DAN'L. SULLY.

THE LATEST. THE FUNNIEST. THE BEST.

A Laughing Sensation! A Complete Comedy Company!

NICE AND WARM.

The Phenomenal Parisian Success. With the Eminent Comedian

MR. J. B. POLK,

Supported by D G. LONGWORTH, RUDOLPH H. STRONG, CHARLES FREW, BART WALLACE, REGINALD G. MARTIN, WM. A. LAVELLE, JULIA A. POLK, MARY GRAY, ANNIE DELAND, SOPHIE LINGWOOD, EDITH AINSWORTH, HENRIETTA ST. FELIX and CHARLOTTE ST. FELIX.

A Few Dates Open. Address W. A. EDWARDS, Sole Manager.

GEORGE ZEBOLD, Advance Representative, Office 12 Union Square, New York.

BARNETT'S

Original New York Ideal Opera Company.

FIFTH SEASON, 1884-5, COMMENCING DECEMBER 1, 1884.

ROLAND G. I. BARNETT, - - - - - Proprietor and Manager.

E. I. DARVELL, - - - - - Treasurer | S. MAGNUS DAVIS, - - - - - Business Manager | W. H. SEYMOUR, - - - - - Stage Manager
E. W. ARNOLD, - - Acting Manager and Agent in Advance | WM. TAYLOR, - - - - - Musical Director | KIRTLAND CALHOUN, - - - - Assistant Stage Manager

The Company Includes the Following Eminent Artists:

Miss FRANCESCA GUTHRIE, Miss JANET EDMONDSON, Miss LOUISE SEARLE, Miss AUGUSTA ROCHE, Miss KATIE STOKES.
Miss SIDNEY HAVEN, Miss EMILY PEARL, Miss LILLIAN GREER, etc. Mr. W. H. SEYMOUR, Mr. JAMES A. GILBERT,
Mr. ELLIS RYSE, Mr. WILLET SEAMAN, Mr. HENRY MOLTEN, Mr. O. W. KYLE, Mr. KIRTLAND CALHOUN.

A Chorus of 24 Carefully Selected voices. Entire New and Elaborate Costumes Specially Made for this Company by VARNUM H. HILL, Essex Costume Parlors, Boston.

The Repertoire includes the following Comic Operas: NELL GWYNNE, GIROFLE-GIROFLA, LA PERICHOLE, FANTINE, LA GRANDE DUCHESSE, LA FILLE DE MADAME ANGOT, FRA DIAVOLO, LES CLOCHES DE CORNEVILLE (Chimes of Normandy), and all Gilbert and Sullivan's Operas, besides three new French and German operas in active preparation.

Managers having open dates and all communications to be addressed, S. MAGNUS DAVIS, Business Manager, Morton House, New York.